

A
DESCRIPTION
OF THE COLLECTION OF
ANCIENT MARBLES
IN
THE BRITISH MUSEUM;
WITH ENGRAVINGS.

PART IV.



H. Corbould del.

G. Corbould sculp.

LONDON:

PRINTED BY W. BULMER AND W. NICOL, CLEVELAND-RROW ;
AND SOLD AT THE BRITISH MUSEUM ; BY G. AND W. NICOL, BOOKSELLERS
TO HIS MAJESTY, PALL-MALL ; J. MURRAY, ALBEMARLE-STREET ;
LONGMAN, HURST, REES, ORME, AND CO. PATERNOSTER-RROW ;
PAYNE AND FOSS, PALL-MALL ; AND J. AND A. ARCH, CORNHILL.

1820.

London. Published May 1st 1820. by the Trustees of the British Museum.

DESCRIPTION

ANCIENT MAPS

THE BRITISH MUSEUM

At the British Museum, there is a collection of ancient maps, which are of great value to the student of history and geography. These maps are of various kinds, and are of different ages. Some of them are of the most ancient kind, and are of great value to the student of history and geography.

Some of the most ancient maps are of the kind which are called "parchment maps." These maps are made of parchment, and are of great value to the student of history and geography. They are of various kinds, and are of different ages. Some of them are of the most ancient kind, and are of great value to the student of history and geography.

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THE present volume is exclusively confined to a Description of the Sculptures which adorned the Temple of Apollo Epicurius, on Mount Cotyion, a little distance from the ancient city of Phigalia in Arcadia.

All the Drawings for this work have been executed by Mr. Henry Corbould, with the exception of the Two Views of the Temple, which were taken on the spot by Mr. John Foster, and liberally presented by him to the Trustees of the British Museum.

Many thanks are due to Mr. C. R. Cockerell, for much useful information given by him with respect to the admeasurements of the Temple. It has not, however, by any means been the intention of the Author to enter minutely into the architectural details of the Temple; he has confined himself to the mention of those measurements only, which are necessary to convey an idea of the general size and proportions of the structure, and which might be requisite to assist the reader in forming a correct understanding of the sculptures here illustrated.

TAYLOR COMBE.

British Museum, August 8, 1820.

The present volume is a collection of the
manuscripts which formed the library of the
Rev. John A. Smith, D.D., and which he
bequeathed to the University of Toronto.

All the documents in this collection are
valuable, and the collection as a whole is
one of the most important in the history of
the University of Toronto.

The first volume of the collection is
a copy of the original manuscript of the
"History of the University of Toronto,"
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and published in 1827. It is a valuable
document, and one of the most important
in the history of the University of Toronto.

THE vignette in the title-page represents a fragment in marble of one of the tiles which surmounted the pediments, and formed the superior moulding of the Temple of Apollo Epicurius. The beautiful ornament on this fragment, the design of which has evidently been conceived from some plant, is one of the most common in Grecian architecture, yet however frequently it meets our eye, it never fails to delight us by its simplicity and elegance.

Dimensions, 2 feet $1\frac{1}{2}$ inch, by 1 foot $0\frac{3}{4}$ inch.

CHAPTER III

The object of this chapter is to show that the
law of the land is the basis of the constitution and that
the people are the source of all power. The law of the
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- XXIV. Three fragments of Metopes.
- XXV. Two small tiles, and two fragments of columns.
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ANCIENT MARBLES.

THE bas-reliefs, which form the series of engravings in this volume, were discovered in the year 1812, in the ruins of a temple dedicated to Apollo *Epicurius* (or the Deliverer), not far distant from Paulizza, supposed to have been the ancient town of Phigalia, in Arcadia. The spot where the temple stands is at present known in the neighbourhood by the name of "the Columns."

This edifice is situated between two high summits, on a ridge covered with oak trees, from whence there is a magnificent view of Mount Ithome, and, in the distance, of the Gulf of Arcadia. The temple does not stand in the usual direction of east and west, but is only a few degrees removed from the direction of north and south; it is built of a beautifully smooth and durable stone, has six columns in either front, with a range of fifteen columns on each side, and is 125 feet in length, and nearly 48 feet in breadth.⁽¹⁾

The bas-reliefs formed the frieze in the interior of the cella, where they occupied the whole space round the architrave of that part of the temple. They were elevated rather more than $22\frac{1}{2}$ feet from the floor, and were supported on the east and west sides of the cella, by Ionic semi-columns which projected from the walls.

¹ The length of the temple to the outside face of the columns is 124 feet 11.333. inches—breadth 47. 3.458. Length to the outside of the first step, 125. 7.375.—breadth 47. 11.50. Length to the outside of sub-basement, 130. 5.375.—breadth 52. 9.50.

The principal entrance to the cella was from the north, and the south end was supported in the centre by a single Corinthian column, with a very peculiar capital.

The bas-reliefs consist of twenty-three slabs, each 2 feet $1\frac{1}{4}$ inch high; their length varies very considerably, but is in general about 4 feet 4 inches. The whole length of the frieze is 101 feet, 3 inches. The slabs were found lying upon the floor of the temple, probably in the same places which they had occupied when they fell from their original situations in the frieze. When first discovered, they were much more mutilated than they now appear to be, having been very much broken, partly by their own fall to the ground, and partly by the injury they had received from the heavy masses of building materials which fell upon them; indeed it was a task of no easy accomplishment to remove the immense blocks of stone and rubbish, under which they were buried to a considerable depth. Every one of the slabs had been broken into a great number of pieces, and many of them were shattered into no less than thirty or forty fragments. The patience and the skill of those who collected together these numerous pieces, many of which were very minute, and found at considerable distances from the slabs to which they belonged, cannot be too highly commended.

These bas-reliefs were purchased at Zante, for the British Museum, in 1814, from the following gentlemen; Charles Robert Cockerell, John Foster, Charles Haller de Hallerstein, Jacques Linckh, Thomas Legh, and G. Gropius; to the four first named gentlemen we are indebted for the discovery of them. The marbles arrived in England in the year 1815, and the great number of fragments of which they are composed, have been carefully united, and firmly secured by bolts of copper, under the direction of Mr. Richard Westmacott; but the sculptures remain perfectly in their genuine state, not the slightest attempt to restore them having been made in any instance. The value of these

marbles is indeed not a little enhanced by the certainty that their effect is not heightened by any adventitious aid, and that, though mutilated by the injuries of time, they remain free from the still greater injuries of the modern chisel.⁽²⁾

A circumstance which greatly adds to the interest of these bas-reliefs, is the information we possess of the precise time when they were executed; Pausanias, who describes the temple of Apollo Epicurius, at Phigalia, mentions that it was built by Ictinus, the architect that superintended the construction of the Parthenon at Athens.⁽³⁾ This temple was erected therefore in the time of Pericles, when the arts had reached their highest state of perfection in Greece. The same author adds, that on account of the elegance of its architecture, it was more admired than any of the temples in Peloponnesus, excepting only that of Tegea;⁽⁴⁾ and also that it was dedicated to Apollo Epicurius, or the Deliverer, because he had freed the inhabitants from a severe pestilence.⁽⁵⁾

Two subjects are represented on these marbles; namely, the battle between the Centaurs and Lapithæ, and the contest between the Greeks and Amazons: the former subject is comprised in eleven slabs, the direction of which is from right to left, the latter is comprised in twelve slabs, the direction of which is in the reverse order, that is to say, from left to right.

² We trust that by this remark we shall not incur the charge of depreciating the merit of modern sculpture; nothing is farther from our intention: but we cannot refrain from expressing our strong disapprobation of the too frequent practice of repairing the mutilations of ancient marbles; these *reparations*, even when executed with consummate skill and ingenuity, are often any thing rather than *restorations*. In works of classical literature the scholar will never consent to admit conjectural interpolations into the text of an ancient author, and surely the same correct feeling ought to be extended to the remains of ancient sculpture, so as to preserve them from the injuries of conjectural restoration!

³ Καὶ Ἰκτίνος ὁ ἀρχιτέκτων τοῦ ἐν Φιγαλίας ναοῦ, γεγονὼς τῇ ἡλικίᾳ κατὰ Περικλέα, καὶ Ἀθηναίους τὸν Παρθενῶνα καλοῦμενον κατασκευάσας. Pausan. Arcad. c. xli.

⁴ Ναῶν δὲ, ὅσοι Πελοποννησίοις εἰσὶ, μετὰ γε τὸν ἐν Τεγέᾳ, προτιμᾶτο οὗτος ἂν τοῦ λίθου τε ἐς κάλλος καὶ τῆς ἀρμονίας εἵνεκα. Pausan. Arcad. c. xli.

⁵ Τὸ δὲ ὄνομα ἐγένετο τῷ Ἀπόλλωνι ἐπικουρήσαντι ἐπὶ νόσῳ λοιμῶδει· καθότι καὶ παρ' Ἀθηναίοις ἐπωνυμίαν ἔλαβεν Ἀλεξίκακος, ἀποτρέψας καὶ τούτοις τὴν νόσον. Pausan. Arcad. c. xli.

Both these subjects were extremely popular among the Greeks, and more particularly with the Athenians, who regarded them as not altogether fictitious, but as interwoven with their early history, and affording proofs of the military prowess of their heroic ancestor, Theseus.

BATTLE OF THE CENTAURS AND LAPITHÆ.

THE story of the Centaurs is of Thessalian origin.⁽¹⁾ The people of Thessaly were remarkably expert in horsemanship,⁽²⁾ and were supposed to be the first in Greece who practised the art of riding on horseback.⁽³⁾ Pelion, and other mountains in this part of Greece, abounding in wild bulls, these ferocious animals were frequently hunted by the people of the country on horseback,⁽⁴⁾ and when

¹ Κενταύρων, Θεσσαλικῷ πλάσματι. Clem. Alex. Strom. lib. iii. p. 477.

² Frena Pelethronii Lapithæ gyrosque dedere
Impositi dorso, atque equitem docuere sub armis
Insultare solo, et gressus glomerare superbos.

Virgil. Geor. lib. iii. v. 115.

Justin says, that Philip II. of Macedon wished to make himself master of Thessaly for no other reason than that he might add the Thessalian horsemen to his army: *Hinc Thessaliam, non prædæ cupiditate, sed quod exercitui suo robur Thessalorum equitum adjungere gestiebat, nihil minus quam bellum metuentem, improvisus expugnat.* Justin. lib. vii. c. 6.

³ Primus ab æquoreâ percussis cuspide saxi
Thessalicus sonipes, bellis feralibus omen,
Exsiluit: primus chalybem, frenosque momordit,
Spumavitque novis Lapithæ domitoris habenis.

Lucan. lib. vi. v. 396.

⁴ Ἰξίωνος βασιλέως ὄντος Θεσσαλίας, ἐν τῷ Πηλίου ὄρει ἀπηγγιάνθη ταύρων ἀγέλη, καὶ τὰ λοιπὰ τῶν ὀρέων ἄβαστα ἐποίησε. Εἰς γὰρ τὰ οἰκούμενα κατιόντες οἱ ταῦροι, ἔσινον τὰ δένδρα, καὶ τοὺς καρποὺς, καὶ τὰ ὑποζύγια συνδιέφθειραν. Ἐκήρυξεν οὖν ὁ Ἰξίων, ὥς, εἰ τις ἀνέλοι τοὺς ταύρους, τούτῳ δώσειν χρήματα πάμπολλα. Νεανίσκοι δὲ τινες ἐκ τῆς ὑπάρχειας, ἐκ κώμης τινὸς καλουμένης Νεφέλης,

overtaken were seized by their pursuers, who caught hold of them by the horns, in a manner not less dexterous than daring.⁽⁵⁾ Hence, these hunters acquired the name of Centauri and Hippocentauri, from the Greek words ἵππος *a horse*, κεντέω *to goad or lance*, and ταῦρος *a bull*. The novel sight of a man seated on the back of a horse, and galloping over the plains with more than human velocity, might easily suggest to the minds of an ignorant peasantry, the idea of an animal composed partly of a man and partly of a horse; and it was from this simple origin that the fable of the Centaurs first sprung. Though it cannot be imagined that the Greeks ever regarded this tradition otherwise than as a fable,⁽⁶⁾ so far as the double nature of the animal was concerned, yet it

ἐπινοοῦσιν ἵππους κέλητας διδάξαι. — Οὕτω δὲ ἀναβάντες τοὺς κέλητας ἤλαυνον, ἐφ' οὓς οἱ ταῦροι ἦσαν, καὶ ἐπεισβάλλοντες τῇ ἀγέλῃ, ἠκόντιζον. Καὶ ὅτε μὲν ἐδιώκοντο ὑπὸ τῶν ταύρων, ἀπέφευγον οἱ νεανίαί· ποδωκέστεροι γὰρ ἦσαν οἱ ἵπποι· ὅτε δὲ ἔστησαν οἱ ταῦροι, ὑποστρέφοντες ἠκόντιζον· καὶ τοῦτον τὸν τρόπον ἀνείλον αὐτούς· καὶ τὸ μὲν ὄνομα ἐντεῦθεν ἔλαβον οἱ Κένταυροι, ὅτι τοὺς ταύρους κατεκέντουν. Palæphat. de incred. c. i.

⁵ Thessalorum gentis inventum est, equo juxta quadrupedante cornu intorta cervice tauros necare: primus id spectaculum dedit Romæ Cæsar dictator. Plin. Nat. Hist. lib. viii. c. 70.

It may be remarked that many of the coins struck in the ancient towns of Thessaly, represent a horse, sometimes with a rider, but often running loose with a long rein trailing on the ground, to show that the bridle was the invention of the Thessalians. The horse occurs on the coins of Atrax, Crannon, Gyrton, Larissa, Magnesia, Pelinna, Perrhæbia, Phacium, Phalanna, Pharcadon, Pharsalus, Pheræ, Scotussa, and Tricca. On some of these coins, not only the horse is represented, but the bull is also introduced on the reverse, just at the moment of his being seized by the horns. Instances of the latter are to be found on the coins of Larissa, Pellerin, pl. xxvii. fig. 21, 22.; of Pelinna, Pellerin, pl. xxviii. fig. 36., of Perrhæbia, Eckhel, Sylloge, Num. Vet. Anec. p. 113.; of Pheræ, an unpublished coin of which is in the collection of the British Museum; and of Tricca, Mus. Hunt. tab. lx. fig. 23. Euripides, in the following passage, speaks of the skill which the Thessalians displayed both in the slaughter of bulls, and in the management of horses.

Ἐκ τῶν καλῶν κομποῦσι τοῖσι Θεσσαλοῖς

Εἶναι τὸδ', ὅστις ταῦρον ἀρταμεῖ καλῶς,

Ἴππους τ' οὐχ ἁλῶν λάβε σίδηρον, ὃ ξένης,

Δειξόν τε φήμην ἔτυμον ἀμφὶ Θεσσαλῶν.

Eurip. Elect. v. 815

⁶ Ne forte ex homine et veterino semine equorum

Confieri credas Centauros posse.

Lucret. lib. v 88

Quis enim Hippocentaurum fuisse, aut Chimæram putet? Cic. de Naturâ Deor. lib. ii. c. 2.

is curious to observe, with what care and devotion they recorded the particulars of this fiction in their sculptures, paintings, and other monuments of art.

The Centaurs were invited to the nuptials of Pirithous, king of the Lapithæ. During the marriage feast, one of the Centaurs, named Eurytion, or Eurytus, with the characteristic brutality of his nature, and elated by the effects of wine, offered violence to the person of Hippodamia, the bride.⁽⁷⁾ This outrageous act was immediately resented by Theseus, the friend of Pirithous, who hurled a large vessel of wine at the head of the offender, which brought him lifeless to the ground.⁽⁸⁾ A general engagement then ensued between

Is plane perspiciet, inter Hippocentaurum, qui numquam fuerit, et regem Agamemnonem, nihil interesse. Cic. Tusc. Quæst. lib. i. 37.

Τινες δὲ λέγουσι τοὺς ἐκ νεφέλης καὶ Ἰξίονος γεννηθέντας Κενταύρους, πρώτους ἱππεύειν ἐπιχειρήσαντας, Ἱπποκενταύρους ὠνομάσθαι, καὶ εἰς ΠΛΑΣΜΑ ΜΥΘΟΥ καταχθῆναι ὡς διφυεῖς ὄντας. Diod. Sic. lib. iv. c. 70.

⁷ Πειρίθους μὲν γήμας Ἱπποδάμειαν τοῦ Βύστου, καὶ καλέσαντος εἰς τοὺς γάμους τὸν τε Θησέα καὶ τοὺς Κενταύρους, φασὶ μεθύσθοντας ἐπιβαλέσθαι ταῖς κεκλημέναις γυναῖξιν καὶ εἰς μίσγασθαι διὰ δὲ τὴν παρανομίαν τὸν τε Θησέα καὶ τοὺς Λαπίθας παροξυνθέντας, οὐκ ὀλίγους μὲν ἀνελεῖν, τοὺς δὲ λοιποὺς ἐκβαλεῖν ἐκ τῆς πόλεως. Diod. Sic. lib. iv. c. 70.

Nam tibi, sævorum sævissime Centaurorum
Euryte, quam vino pectus, tam virgine visâ
Ardet: et ebrietas geminata libidine regnat.
Protinus eversæ turbant convivia mensæ:
Raptaturque comis per vim nova nupta prehensis.
Eurytus Hippodamen, alii, quam quisque probarant,
Aut poterant, rapiunt: captæque erat urbis imago.
Ovid. Met. lib. xii. v. 218.

⁸ Forte fuit juxta signis astantibus asper
Antiquus crater, quem vastum vastior ipse
Sustulit Ægides, adversaque misit in ora.
Sanguinis ille globos pariter, cerebrumque merumque,
Vulnere et ore vomens, madidâ resupinus arenâ,
Calcitrat. Ardescunt germanâ cæde bimembres:
Certatimque omnes uno ore, Arma, arma, loquuntur.
Vina dabant animos: et primâ pocula pugnâ
Missa volant, fragilesque cadi, curvique lebetes,
Res epulis quondam, nunc bello et cædibus, aptæ.
Ovid. Met. lib. xii. v. 235.

the two parties; and the Centaurs not only sought to revenge the death of their companion Eurytus, but likewise attempted to carry off the females, who were guests at the nuptials. In this conflict, sustained on both sides with great fury, the Centaurs were finally vanquished, and driven out of Thessaly; after which they took up their abode in Arcadia, where they provoked the anger of Hercules, who completely destroyed the whole of their race. Such is the general outline of the fabulous history of the Centaurs.

The names of a great number of the combatants are preserved by Hesiod, Ovid, and other authors.⁽⁹⁾ Many ancient writers have introduced into their works a description of the contest which was fought between them, and we are told, that it formed the entire subject of a poem, now lost, by Melisander, a native of Miletus.⁽¹⁰⁾ Nothing however more strongly proves the interest felt by the ancients in the delineation of this combat, than the very frequent introduction of it into their architecture and other works of art. It is represented in the metopes of the Parthenon;⁽¹¹⁾ and on the frieze of the posticus in the temple of Theseus at Athens;⁽¹²⁾ and was one of the subjects which enriched the fronton of the temple of Jupiter at Olympia.⁽¹³⁾ This combat was also painted on the walls of the temple of Theseus,⁽¹⁴⁾ and was introduced

⁹ Hesiod. Scut. Herc. v. 184, sqq. Ovid. Met. lib. xii. v. 210 sqq.

¹⁰ Μελίσσανδρος ὁ Μιλήσιος Λαπιθῶν καὶ Κενταύρων μάχην ἔγραψε. Ælian. Var. Hist. lib. xi. c. 2.

¹¹ See Stuart's Antiquities of Athens, vol. ii. chap. 1. plates x. xi. xii. No less than fifteen metopes of this temple are now in the British Museum.

¹² See Stuart's Antiquities of Athens, vol. iii. chap. i. plates xxi. xxii. xxiii. xxiv.

¹³ Λαπιθῶν ἐν τῷ Πειρίθου γάμῳ πρὸς Κενταύρους μάχη. Κατὰ μὲν δὴ τοῦ ἀετοῦ τὸ μέσον, Πειρίθους ἐστὶ παρὰ δὲ αὐτὸν, τῇ μὲν Εὐρυτίῳ, ἥρπακώς τὴν γυναῖκα ἐστὶ τοῦ Πειρίθου, καὶ ἀμύνων Καινεὺς τῷ Πειρίθῳ, τῇ δὲ Θησεὺς ἀμυνόμενος πελέκει τοὺς Κενταύρους. Κένταυρος δὲ ὁ μὲν παρθένον, ὁ δὲ παῖδα ἥρπακώς ἐστὶν ὠραῖον. Pausan. Eliac. lib. prior. c. x.

¹⁴ Γέγραπται δὲ ἐν τῷ τοῦ Θησεῦς ἱερῷ καὶ ἡ Κενταυρων καὶ ἡ Λαπιθῶν μάχη. Θησεὺς μὲν οὖν ἀπεκτονὺς ἐστὶν ἤδη Κενταυρον, τοῖς δὲ ἄλλοις ἐξ ἴσου καθέστηκεν ἔτι ἡ μάχη. Pausan. Attic. c. xvii.

as an ornament on the sandals of Minerva,⁽¹⁵⁾ in the statue which stood in the Parthenon. We are told by Hesiod, that this subject was engraved on the shield of Hercules,⁽¹⁶⁾ and Valerius Flaccus describes it as having been painted on one of the Argonautic ships.⁽¹⁷⁾ The combat of the Centaurs and Lapithæ occurs on a medallion of Antoninus Pius,⁽¹⁸⁾ and on a medal struck at Mopsium in Thessaly;⁽¹⁹⁾ it is also represented on a Greek vase;⁽²⁰⁾ and is introduced as an embellishment to the cap of Ulysses, on a beautiful cameo, in the Royal Library at Paris.⁽²¹⁾ Statius too has given a description of a gold cup, around which this subject was engraved in a most spirited style of workmanship.⁽²²⁾

The Centaurs particularly excelled in archery, and are frequently represented with bows and arrows;⁽²³⁾ but the weapons which they

¹⁵ In soleis vero Lapitharum et Centaurorum dimicationem. Plin. Nat. Hist. lib. xxxvi. c. iv.

¹⁶ Scut. Herc. v. 178.

¹⁷ Parte aliâ Pholoë, multoque insanus Iaccho
Rhœtus, et Atraciâ subitæ de virgine pugnæ:
Crateres mensæque volant, aræque deorum,
Poculaque, insignis veterum labor. Optimus hastâ
Hic Peleus, hic ense furens agnoscitur Æson.

Val. Flac. lib. i. v. 140.

¹⁸ Vaillant, Selectiona Numismata in ære maximi moduli e Museo Francisci de Camps, p. 25, fig. 1. This Medallion is now in the Royal collection at Paris.

¹⁹ Pellerin, Recueil de Médailles de Peuples et de Villes, pl. xxviii. fig. 33.

²⁰ See Sir William Hamilton's collection of Etruscan, Greek, and Roman Antiquities, vol. iii. pl. 81.

²¹ Millin, Monumens Antiques, inédits ou nouvellement expliqués, tom. i. pl. 22.

²² Centauros habet arte truces, aurumque figuris
Terribile, hic mixtâ Lapitharum cæde rotantur
Saxa, faces, aliique iterum crateres, ubique
Ingentes morientum iræ.

Stat. Theb. lib. vi. v. 535.

²³ Hence the Centaur, among the signs of the zodiac, is represented with a bow and arrow:

In cujus caudam contentum dirigit arcum
Mixtus equo, volucrem jam mittens jamque sagittam.

Manil. lib. i. 269.

more commonly used were stones⁽²⁴⁾ and branches of trees;⁽²⁵⁾ and, in the Phigalian marbles, it is only with the last mentioned instruments of attack, that they are assailing their enemies. In Plate VIII. is a Centaur holding up with both hands an immense stone, with which he meditates the instantaneous destruction of his opponent; and in Plate VI. two Centaurs appear also to be in the act of hurling stones at their antagonists. In Plate V. one of the Centaurs holds a fragment in his right hand, which fragment, from the general action of the figure, and the manner in which it is grasped, we should judge to be part of a rude club, or branch of a tree. Most of the Centaurs have a lion's skin thrown over their shoulders as a cloak; it is fastened round their necks by the fore paws of the animal, which are tied in a knot, and the other parts of the skin

²⁴ Aspera te Pholoës frangentem, Monyche, saxa.

Lucan. lib. vi. v. 388.

Ultor adest Aphareus, saxumque e monte revulsum
Mittere conatur

Ovid. Met. lib. xii. v. 341.

On a coin struck at Mopsium in Thessaly, a Centaur, who is engaged in combat with a Lapitha, is represented in the act of hurling with both hands a ponderous stone at his opponent; (see Pellerin, *Recueil de Médailles de Peuples et de Villes*, pl. xxviii. fig. 33,) and the figure of a Centaur, which was carved at the head of a ship, is thus described by Virgil:

——— ille
Instat aquæ, saxumque undis immane minatur
Arduus.

Virg. *Æn.* x. v. 196.

Stones were often used as instruments of attack in the earliest times. Homer describes the Greeks and Trojans as assailing each other with stones:

Ὡς τῶν ἀμφοτέρωσθε λίθοι πατώντο θαμνίσαι,
Αἱ μὲν ἄρ' ἐς Τρώας, αἱ δ' ἐκ Τρώων ἐς Ἀχαιοὺς.

Hom. *Il. M.* v. 287.

²⁵ ——— quantas jaculetur Monychus ornos.

Juvenal. *Sat.* i. v. 11.

Teque sub Oetæo torquentem vertice vulsas,
Rhoete ferox, quas vix Boreas inverteret, ornos.

Lucan. lib. vi. v. 389.

Καὶ δύο Πευκείδας, Περιμήδεά τε, Δρύαλόν τε,
Αργύρεοι, χρυσέας ἐλάτας ἐν χερσὶν ἔχοντες.

Hesiod. *Scut. Herc.* 187.

hang down the back of the Centaur, or float in the air. Occasionally this covering, or skin, is made use of as a shield, in which case the wearer transfers it to the left arm, holding it out as a means of defence, an example of which occurs in Plate VI. and on a Greek vase published by M. Millin.⁽²⁶⁾

The dress of the Lapithæ consists simply of a cloak fastened round the neck by a fibula, or button; sometimes the cloak is worn quite loose, and in many instances the combatants in the heat of action, seem to have divested themselves of this covering altogether. Their defensive armour consists almost solely, of a large circular shield⁽²⁷⁾ with a broad flat rim, and the central part very much raised; in Plate VI. is a Lapitha with a helmet, and in Plate III. is another with a cuirass, which closely fits his body: the *χιτών*, or inner tunic, descends from beneath the cuirass to the knees, forming a kind of apron, and defence to the thighs.⁽²⁸⁾ The offensive arms of the Lapithæ are short swords, the form of which may be seen in Plate II.; but frequently the combatants on both sides are represented without any arms, endeavouring to conquer each other by the exertion of bodily strength alone; in a few instances, they make use of the arms of their opponents, as is the case in Plate III. where a Centaur has the shield of a Lapitha on his arm, and in Plate VIII. where a Lapitha attacks a Centaur, not with a sword, but with a stone.

The style of these bas-reliefs is by no means uniform, some of the compositions being remarkably elegant and graceful, while in

²⁶ Millin, *Monumens Antiques*, ineditis ou nouvellement expliqués, tom. ii. pl. xxxvi. In the same manner, a Titan holds out the skin of an animal as a shield on a gem in the Duke of Orleans' collection; *Description des Pierres Gravées du Cabinet du Duc d'Orleans*, tom. i. pl. 8.

²⁷ Ἀσπίδας ἔγκυκλαοῦς. Hom. Il. E. 453.

Καὶ βάλεν Ἀτρεΐδαο κατ' ἀσπίδα ΠΑΝΤΟΣΕ ΙΣΗΝ. Hom. Il. Γ. 347.

²⁸ Examples of this part of the military dress are not rare; an instance of a similar cuirass, with the *χιτών* descending from it, occurs on a bas-relief in the British Museum: see *Description of Ancient Marbles*, Part II. pl. xli.

others, the design is less beautiful, and in some of them the just proportions of the human figure have not by any means been accurately preserved. The legs, for example, are occasionally too short, and we may add, that there is a deficiency of expression in the countenances, more particularly in those of the men and of the females. Such defects, however, are amply compensated by the general ability displayed in the execution of the marbles, and though decidedly inferior to the frieze of the Parthenon, these sculptures, collectively, are well entitled to claim the next distinguished place, in point of real interest and merit. In the frieze of the Parthenon we discern more purity of taste in the design, and a higher degree of finish in the execution; but the Phigalian marbles display a bolder relief, and a greater freedom of composition,—the artist, from the nature of his subjects, having been enabled to exhibit the figures in more powerful action.

It is not easy to ascertain the order in which the slabs were originally placed in the frieze: if we except the slabs engraved in Plates I. and II., which certainly followed in succession, and Plate XI., which appears to have been the last in the battle of the Centaurs and Lapithæ, the order of the rest, in both subjects, might be changed without any disadvantage.

From the small circular holes which have been drilled through the marbles, it is evident that each slab has been fastened to the wall by means of nails, and as there is no ferruginous stain, the nails were probably of lead, which we know was the case in the ancient friezes of terracotta.

BATTLE OF THE GREEKS AND AMAZONS.

THE Amazons, a warlike race of females who established a republic among themselves,⁽¹⁾ were originally inhabitants of Sarmatia, where they fixed their residence on the banks of the river Tanais.⁽²⁾ They afterwards dwelt in Pontus, near the river Thermodon, and in course of time spread themselves over a great part of Asia. According to Strabo, they built the cities of Ephesus, Smyrna, Cuma, Myrrhina, and Paphus;⁽³⁾ and Diodorus Siculus mentions, that they built the cities of Cyme, Pitane, Prynea, and Mitylene.⁽⁴⁾ The word Amazon is commonly supposed to have been derived from α privative, and $\mu\alpha\zeta\acute{o}s$ ⁽⁵⁾ a breast, because it is said that the Amazons, when young, underwent the loss of their right breast, which was burnt off, in order that they might be able to draw the bow with greater force.⁽⁶⁾ Eustathius derives the word from α priva-

¹ Singulare omnium sæculorum exemplum ausæ, rempublicam sine viris, jam etiam cum contemptu virorum se tuentur. Justin. lib. ii. c. 4.

² Tanais fluvius est qui separat Asiam ab Europâ, circa quem antea Amazones habitaverunt: unde postea ad Thermodonta fluvium Thraciæ [*Themiscyræ*] transtulerunt: quod et Sallustius testatur, dicens, *Dein Campi Threissi* [*Themiscyrii*] quos habuere Amazones, ab Tanai flumine incertum quam ob causam digressæ.

Serv. ad Virg. *Æn.* xi. v. 659.

³ Κτίσεις γοῦν πόλεων καὶ ἐπωνυμίαι λέγονται, καθάπερ Ἐφέσου, καὶ Σμύρνης, καὶ Κύμης, καὶ Μυρίνης, καὶ Πάφου, καὶ ἄλλα ὑπομνήματα. Strab. lib. xi. c. 5. § 5.

⁴ Diod. Sic. lib. iii. c. 55.

⁵ Διὸ καὶ τούτων αὐτὰς ἀπεστερημένας, ὑπὸ τῶν Ἑλλήνων Ἀμαζόνας προσαγορεύεσθαι. Diod. Sic. lib. iii. c. 53.

Ἀφ' ἧς αἰτίας συμβῆναι τὸ ἔθνος τῶν Ἀμαζόνων ταύτης τυχεῖν τῆς προσηγορίας. Diod. Sic. lib. ii. c. 45.

⁶ Τὸν δεξιὸν δὲ μαζὸν οὐκ ἔχουσιν παιδίοις γὰρ εὐῶσιν ἔτι νηπίοις, αἱ μητέρες χάλκεον τετεχνημένον ἢ ἐπ' αὐτῶν τουτέω διάπυρον ποιέουσιν, πρὸς τὸν μαζὸν τιθέασιν τὸν δεξιὸν, καὶ ἐπικαίεται, ὥστε τὴν αὐξήσιν φθείρεσθαι, ἐς δὲ τὸν δεξιὸν ὤμον καὶ βραχίονα πᾶσαν τὴν ἰσχὺν καὶ τὸ πλῆθος ἐκδιδόναι. Hippoc. de aeribus, locis et aquis, c. 42.

tive, and *μαῖζα* (7) bread, from the savage mode in which these females lived, feeding on the flesh of wild animals. (8) Others again suppose the term to have been derived from *ἄμα ζῆν*, (9) as they lived together without the society of the other sex. Several other derivations of the term might also be given, (10) but without entering farther into the labyrinth of etymology, particularly in a case which admits of so much doubt, we will only remark, that the manner in which the Amazons were represented by the ancients, in their works of art, by no means confirms the etymology which has been so generally acceded to respecting the name of these heroines. The Amazons are invariably represented with both breasts entire, but, like the attendants on Diana, (11) they generally have one exposed, and the other concealed by drapery; (12) and it is not, per-

Τῶν δὲ θηλυτέρων τὸν δεξιὸν μαστὸν ἐπικαίειν, ἵνα μὴ κατὰ τὰς μάχας τῶν σωματῶν ἐπαιρόμενος ἐνοχλῇ. Diod. Sic. lib. ii. c. 45.

Εἰ δὲ τύχοι θῆλυ γεννηθῆναι, ἐπικαίεσθαι αὐτοῦ τοὺς μαστοὺς, ἵνα μὴ μετεωρίζωνται κατὰ τοὺς τῆς ἀκμῆς χρόνους. Diod. Sic. lib. iii. c. 53.

Altera papilla intacta servatur, qua muliebris sexus liberos alant: aduritur dextra, ut arcus facilius intendant, et tela vibrent. Quint. Curt. lib. vi. c. v.

Inustis infantum dexterioribus mammis, ne sagittarum jactus impediretur: unde *Amazones* dictæ sunt. Justin. lib. ii. c. 4.

* Ἡ παρὰ τὸ πολλὰ, μὴ χρῆσθαι μάχαις κρέασι δὲ. καὶ που καὶ χελόναίς, ὡς αἱ ἱστορίαι φασί, καὶ σαύραις, καὶ ὄφειν. Eustath. ad Hom. Iliad. Γ. p. 402, 38. Edit. Romæ, 1542.

* Καὶ τὰς ἀνάνδρους κρεοβρότους Ἀμαζόνας,
Εἰ τοξοτευχεῖς ἦτε, κάρτ' ἂν ἦκασα
ῤμας. Æschyl. Supp. Mul. v. 295.

9 Sane *Amazones* dictæ sunt quasi *ἄμα ζῶσαι*, quod simul vivant sine viris: vel quod unam mammam exustam habent, quasi *ἀνευ μαστοῦ*. Serv. ad Virg. *Æn.* 1. v. 490.

Amazones dictæ sunt, seu quod adustis dexterioribus mammis essent, ne sagittarum jactus impediretur, seu quod simul viverent sine viris, quasi *ἄμα ζῶσαι*. Isidori Orig. lib. ix. c. 7.

10 Philostrati *Heroic.* c. xix. p. 750. et Schol. ad Æschyli *Prometh.* v. 722.

11 ἀσύλωτοι δὲ φιν ὦμοι
Δεξιτερὸν, καὶ γυμνὸς ἀεὶ παρφαίνετο μαστός.

Callim. Hymn. in Dian. v. 213.

12 Museum Capitolinum, tom. iii. pl. 46. Museo Pio Clementino, tom. ii. tav. 38. Bronzi di Ercolano, tom. ii. tav. 63, 64. Winckelmann, *Monumenti Antichi Inediti*,

haps, a very unwarrantable conjecture, that it was from this circumstance, the fable of their having but one breast derived its origin, rather than from the improbable account related by Hippocrates, Diodorus Siculus, and others. A learned writer conjectures that "by giving the full prominent form of the female breast on one side, and the flat form of the male on the other, the artist meant to express the union of the two sexes."⁽¹³⁾

The battles of the Amazons, like those of the Centaurs and Lapithæ, were often repeated by the Greeks in their sculptures and paintings. Pausanias informs us, that the combat between Theseus and the Amazons was represented on the base of the statue of Jupiter, at Olympia;⁽¹⁴⁾ and we learn from Pliny, that the same subject was engraved on the shield of the statue of Minerva, which stood in the temple of Theseus at Athens.⁽¹⁵⁾ From Pausanias we

pl. cxxxvii. In the British Museum is a bas-relief representing a group of captive Amazons, all of whom have the right breast uncovered.

Qualis Amazonidum nudatis bellica mammis

Thermodontiacis turma lavatur aquis.

Propert. lib. iii. el. xii. 15.

Felix Hippolyte! nudâ tulit arma papillâ.

Propert. lib. iv. el. iii. 43

At medias inter cædes exultat Amazon

Unum exerta latus pugnæ.

Virg. Æn. lib. xi. 648.

dextrumque feroci

Nuda latus marti.

Sil. Ital. lib. ii. v. 78.

Vestis non toto Amazonum corpore obducitur; nam læva pars ad pectus est nuda, cætera deinde velantur. Q. Curt. lib. vi. c. 5.

¹³ See "an Inquiry into the symbolical language of Ancient Art and Mythology. By R. P. Knight, 8vo. 1818." p. 39. It is curious to observe how much the opinion of this author is supported by the following passages.

Supra Nasamonas confinesque illis Machlyas, Androgynos esse utriusque naturæ inter se vicibus coeuntes, Calliphanes tradit. Aristoteles adjicit dextram mammam iis virilem, lævam muliebrem esse. Plin. Nat. Hist. lib. vii. c. ii.

Quibusdam utriusque sexus esse naturam, et dextram mammam virilem, sinistram muliebrem, vicibusque alternis coeundo, et gignere et parere. Augustin. de Civit. Dei. lib. xvi. c. 8.

¹⁴ Καὶ Θησέως ἐπειργασμένην ἔχει μάχην τὴν πρὸς Ἀμαζόνας. Pausan. Eliac. lib. prior, c. xi.

¹⁵ Sed scuto ejus, in quo Amazonum prælium cælavit intumescente ambitu parmæ,

also learn that the battle of the Athenians and Amazons was painted on the walls of the temple of Theseus,⁽¹⁶⁾ and we know that Micon painted the defeat of the Amazons by his countrymen, on the walls of the Poecile,⁽¹⁷⁾ and that the same subject was also represented in the Acropolis.⁽¹⁸⁾ The battles of the Amazons are frequently depicted on the Greek fictile vases,⁽¹⁹⁾ and form some of the most beautiful designs which we meet with on those highly elegant and interesting remains of ancient art.

Although the Amazons in their pursuits of conquest, were engaged in a succession of hostilities with different countries, it will not, we think, be difficult to determine the particular people with whom the sculptor intended to represent them fighting on the Phigalian frieze. The battle here exhibited was that fought between the Amazons and Athenians, as may be inferred from the circumstance, that

ejusdem concavâ parte Deorum et gigantum dimicationem. Plin. Nat. Hist. lib. xxxvi. c. iv.

¹⁶ Γραφαὶ δὲ εἰσι, πρὸς Ἀμαζόνας Ἀθηναῖοι μαχόμενοι· πεποιήται δὲ σφισιν ὁ πόλεμος οὗτος καὶ τῆς Ἀθηνᾶς ἐπὶ τῇ ἀσπίδι, καὶ τοῦ Ὀλυμπίου Διὸς ἐπὶ τῷ βάθρῳ. Pausan. Attic. c. xvii.

¹⁷ Pausanias describes the subjects of these paintings, but does not mention the names of the artists. One of these subjects, he says, was the battle of Theseus and the Athenians against the Amazons. Ἐν δὲ τῷ μέσῳ τῶν τοίχων Ἀθηναῖοι καὶ Θησεὺς Ἀμαζόσιν μάχονται. Pausan. Attic. c. xv. Pliny says that the paintings were executed partly by Polygnotus, and partly by Micon. Polygnotus pinxit et Athenis Porticum, quæ Poecile vocatur, gratuito, cum partem ejus Micon mercede pingeret: unde major huic auctoritas. Siquidem Amphictyones, quod est publicum Gæciæ concilium, hospitia ei gratuita decrevere. Plin. Nat. Hist. lib. xxxv. c. 35. It is clear, however, from Aristophanes and Arrian, that the battle of the Athenians and Amazons was painted by Micon:

τὰς δ' Ἀμαζόνας σκόπει,
Ἄς Μίκων ἔγραψεν ἐφ' ἱππων μαχομένας τοῖς ἀνδράσι.

Aristoph. Lysist. v. 679.

Ποικίλη στοὰ Ἀθήνῃσι οὕτω λεγομένη, διὰ τὴν ἐνοῦσαν γραφὴν ἔνθα πεποίηκεν ὁ Μίκων [Μίκων] τῶν Ἀμαζόνων τὴν μάχην· ἦν δὲ Φανίχου υἱός, Ἀθηναῖος. Schol. ad Aristoph. Lysist. v. 680.

Καὶ γέγραπται ἡ Ἀθηναίων καὶ Ἀμαζόνων μάχη πρὸς Κίμωνος [Μίκωνος] οὐ μείον ἢ περ ἡ Ἀθηναίων καὶ Περσῶν. Arrian. de Exped. Alex. lib. vii. c. 13.

¹⁸ Καὶ μάχην πρὸς Ἀμαζόνας Ἀθηναίων. Pausan. Attic. c. 25.

¹⁹ D'Hancarville's Description of Sir William Hamilton's Vases, tom. i. p. 65. Millin, Description des Vases, tom. i. pl. 56, and tom. ii. pl. 25. Millingen, Peintures de Vases Grecs, pl. 37.

the architect of the temple was himself an Athenian, and from the frequency with which the same subject was represented, as we have already seen, at Athens. This supposition is in some measure confirmed by the shape of the shields and by the costume of the male warriors, which are similar to those of the Athenians on the frieze of the Parthenon. (20)

A remarkable diversity is apparent in the dresses of the Amazons; sometimes they are represented in long tunics reaching to the ground, (21) sometimes in a short vest reaching only to the knees, (22) and in one of the bas-reliefs an equestrian Amazon has her arms covered with long sleeves, and her lower limbs cloathed with a kind of trowsers; (23) all which dresses, as we know from the testimony of ancient authors, were in use among the Amazons. In some instances their heads are without any covering, while in others they are defended by a close helmet; one of these females has her hair fastened up in a knot at the top of her head. (24) Their legs, with only one exception, are invariably protected by boots, (25) which reach up nearly to the knees; their robes are uniformly fastened round their waists by a zone, (26) and they have often one or two belts

²⁰ Compare more particularly the figure which is supporting a wounded warrior, in Plate XIV. with a similar figure in No. 53 of the south frieze of the Parthenon.

²¹ Ἐφόρουν δὲ χιτῶνας ποδήρεις, ὥσπερ αἱ Θρῆσαι. Palæphat. de Incred. c. 33.

²² Nec tamen sinus vestis, quem nodo colligunt, infra genua descendit. Q. Curt. lib. vi. c. 5.

It is in this short dress that the Amazons are represented almost invariably on ancient medals.

²³ Ἐν ἡδείᾳ μὲν τῇ ζώνῃ, καὶ τὴν ἐσθῆτα μετρούσῃ ἐς γόνυ, ἡδεῖα δὲ τῇ ΑΝΑΞΤΡΙΔΙ, καὶ παρεχομένη γραφὰς ἀπὸ κερκίδος. Philost. Icon. lib. ii. 5.

²⁴ religata fluentem
Hesperidum nodo crinem. Sil. Ital. lib. ii. v. 77.

et nodo comas
Coegit. Senec. Hippol. act. ii. v. 399.

²⁵ Πρῶτα μὲν ἄρ κνήμησιν ἐπ' ἀργυρέῃσιν ἔθηκε
Κνημίδας χρυσέας, αἱ οἱ ἔσαν εὖ ἀραρυῖαι. Q. Smyrn. lib. i. v. 142.

²⁶ Seneca speaks of the zone, or belt, worn by Hippolyta, queen of the Amazons:
Illic quæ viduis gentibus imperat

passing over their shoulders, and crossing in front between the breasts.

It is to be regretted that none of the offensive arms with which the Amazons fought, are here preserved; but we perfectly know, that they assailed their enemies with swords and battle axes in close combat, and that they annoyed them at a distance with spears and bows and arrows. (27) In the Phigalian frieze, they are represented as

Aurato religans ilia baltheo

Detraxit spoliū nobile corpori.

Senec. Herc. Fur. v. 543.

To obtain this belt was one of the tasks imposed upon Hercules, by order of Eurystheus; after a severe contest, Hercules possessed himself of the prize, and carried it to Mycenæ, where it was preserved as a trophy. Ἡρακλῆς δὲ λαβὼν πρόσταγμα τὸν Ἱππολύτης τῆς Ἀμαζόνος ἐνεγκεῖν ζωστήρα, τὴν ἐπὶ τὰς Ἀμαζόνας στρατεῖαν ἐποίησατο. Diod. Sic. lib. iv. c. 16.

Κομίσας δὲ τὸν ζωστήρα εἰς Μυκήνας ἔδωκεν Εὐρυσθεῖ.

Apollod. Bib. lib. ii. c. 5. § 9.

Κόρας ἀρείας πέπλων

Χρυσεόστολον φαρὸς,

Ζωστήρος ὀλεθρίους ἀγρας;

Τὰ κλεινὰ δ' Ἑλλὰς ἔλαβε

Βαρβάρου κόρας λάφυ-

ρα, καὶ σῶζετ' ἐν Μυκήναις.

Eurip. Herc. Fur. v. 413.

²⁷ Et nunc lenta manu spargens hastilia denset;

Nunc validam dextrâ rapit indefessa bipennem;

Aureus ex humero sonat arcus, et arma Dianæ.

Virg. Æn. lib. xi. v. 650.

Ut belli sonuere tubæ, violenta peremit

Hippolyte Theutranta, Lyce Clonon, Oebalon Alce,

Oebalon ense, Clonon jaculo, Theutranta sagitta.

Hadriani Imp. Epigr. v.

Χρηῆσθαι δὲ καὶ τοξῶ.

Strab. lib. xi. p. 504.

καὶ ποτ' Ἀμαζονίδων

Αἰθέρος ψυχρᾶς ἀπὸ κόλ-

πων ἐρήμου τοξόταν βάλ-

λων γυναικεῖον στρατὸν

Pind. Olymp. xiii. 124.

Καὶ ποτε χαλκοτόξων

Ἀμαζόνων μετ' ἄλκων

Ἐπετό οἱ.

Pind. Nem. iii. 64.

using the two former weapons only; the use of the sword is indeed clearly determined by the circumstance of a scabbard being fastened to the belt of one of the Amazons,⁽²⁸⁾ and by the hilts which are left in the hands of some of the figures;⁽²⁹⁾ and we may reasonably conclude from the action of a few other figures, that they also fought with the battle-axe. But the almost total loss of the weapons used by the combatants in this frieze, renders it extremely probable that they were for the most part executed in bronze, the holes into which they were inserted being still visible in many places. The Amazonian shields are rather larger than usual in these bas-reliefs; they are of an oval shape, and a semi-circular piece has been cut out at the edge of the upper part, probably for the purpose of furnishing a loop-hole through which they might watch the motions of their enemy. These shields were called *peltæ*, and from the semi-circular piece cut out at the edge, they are frequently described as having the form of a half moon.⁽³⁰⁾

The Amazons are said to have been very skilful in the management of horses;⁽³¹⁾ they are here sometimes represented fighting on horseback, though more frequently on foot.

The dress of the Athenians, with whom the Amazons are engaged in combat, consists of a kind of cloak or robe which covers the left shoulder, leaving the right bare; it is fastened round the waist by

²⁸ See Plate XXIII.

²⁹ See Plates XV. and XIX.

³⁰ Ducit Amazonidum lunatis agmina peltis
Penthesilea furens, mediisque in millibus ardet. Virg. *Æn.* i. 490.
Ἄν δ' ἔθ' ἐστ' ἀσπίδα δῖαν, ΑΛΙΓΚΙΟΝ ΑΝΤΥΓΙ ΜΗΝΗΣ,
ἥ θ' ὑπὲρ ὠκεανοῖο βαθυρρόου ἀντέλλησιν,
Ἥμισυ πεπληθυῖα περὶ γναμπτῆσι κεραίῃς.
Quint. Smyrn. lib. i. v. 147.

³¹ Ἀμαζόνες εὐίππους. Pind. *Olymp.* viii. v. 62.
Τὸν ἵππευτάν τ' Ἀμαζόνων στρατον. Eurip. *Herc. Fur.* v. 408.
Ausa ferox ab equo quondam oppugnare sagittis
Mæotis Danaum Penthesilea rates. Propert. lib. iii. el. xi. 13.
Ἰππάζονται τε καὶ τοξεύουσιν, καὶ ἀκοντίζουσιν ἀπὸ τῶν ἵππων. Hippoc. *de aeribus, aquis,*
et locis, c. 42.

a belt, and reaches no lower than the knee. In many instances, this robe is nearly disengaged from the body, being either simply secured round the neck by a fibula, or thrown loosely over the left arm. The offensive weapons of the Athenians appear to be swords, except in the particular case of Theseus, who, as the avowed imitator of Hercules,⁽³²⁾ is here properly represented fighting with a club, and bearing on his arm the skin of a lion instead of a shield.⁽³³⁾ Their defensive armour consists of helmets and shields. The latter are large and circular, with a broad border⁽³⁴⁾ round the circumference; they resemble in form the shield on which the names of the Ephebi of Athens are engraved, a description of which we have already given in a former volume.⁽³⁵⁾ Of the helmets there are four kinds; one which fits the head closely, without either visor or crest;⁽³⁶⁾ another which differs from the former only in having a crest; a third with a long pointed visor; and a fourth of an oval form, with flaps descending on each side of the face, for the protection of the cheeks and ears.⁽³⁷⁾

³² Διεξιὼν δ', ὡς φασί, τὴν παραθαλάττιον, καὶ ζηλωτὴς ὦν τῆς Ἡρακλέους ἀρετῆς, ἐπεβάλετο τελεῖν ἄθλους περιέχοντας ἀποδοχὴν τε καὶ δόξαν. Diod. Sic. lib. iv. c. 59.

³³ Ἡσθεῖς δὲ τῇ κορύνῃ, λαβὼν ὄπλον ἐποίησατο, καὶ διστέλει χρώμενος, ὥσπερ ὁ Ἡρακλῆς, τῷ δέρματι τοῦ λέοντος. Plutarch. Vit. Thes. viii.

³⁴ This border was called by the Greeks Ἄντυξ.

Ἄντυξ ἡ πυμάτη θέεν ἀσπίδος ὀμφαλοέσσης.

Hom. Il. Z. 118.

³⁵ Description of Ancient Marbles in the British Museum, Part. ii. pl. xxxvi.

³⁶ The helmet without a crest is called καταῖτυξ by Homer:

ἀμφὶ δὲ οἱ κυνέην κεφαλῇφιν ἔθηκε
Ταυρέην, ἀφαλόντε, καὶ ἄλοφον ἦτε καταῖτυξ
Κέκληται. Hom. Il. K. 258.

Οὐ μόνον γὰρ ἀλαμπὴς ἡ τοιαύτη, ἀλλὰ καὶ χθαμαλὴ, ὡς μὴ ἔχουσα λόφον, ἥτοι τρίχωσιν. διὸ καὶ καταῖτυξ καλεῖται, παρὰ τὸ κάτω τετύχθαι. Eustathii. Schol. ad. l. c.

³⁷ This part of the helmet was called by the Greeks παραγναθίς, and by the Latins *buccula*; it was often attached to the edge of the helmet by a hinge, and could be raised or lowered at the option of the wearer.

Παραγναθίς. *Buccula*. Philoxeni Glossar.

Alii galeas, bucculasque, scuta alii, loricasque tergere.

Liv. lib. xlv. c. 34.

——truncis affixa tropæis

Lorica, et fracta de casside buccula pendens.

Juvenal. Sat. x. v. 134.

PLATE I.

A Centaur, who has been vanquished and thrown down, is endeavouring to defend himself against two Lapithæ, one of whom is attacking him in the front, and the other in the rear. The situation of this Centaur would be utterly hopeless, were it not for the aid which he receives from another Centaur, who is arresting the uplifted arm of one of the assailants.

Both the Lapithæ have probably been armed with swords, the blades of which were of bronze; the holes in which they were fastened are still visible in the marble.

Length of the bas-reliefs, 4 feet 1 inch.

PLATE II.

THIS bas-relief represents two Centaurs and two Lapithæ. One of the Centaurs is lying dead on the ground, his limbs stretched out, and his body foreshortened. The other Centaur has just received a deep wound from a poignard, and in the agony of pain, and bitterness of revenge, is biting the throat of the Lapitha who has inflicted it; at the same time, he is kicking furiously at a Lapitha standing behind him, and who is protecting himself with his shield against the heels of his enemy.

Length, 4 feet 1 inch.

PLATE III.

A female, one of the guests at the marriage of Pirithous, has fallen into the power of a Centaur; she is exerting all her strength to escape from his grasp, and is at the same time anxious for the safety of her child, whom she carries on one arm. The alarm of the child is visible by the eagerness with which it clings to its mother's neck, and endeavours to shelter its head beneath her hair. On the same marble is a combat between a Centaur and Lapitha, the latter of whom appears to have sustained a defeat, having fallen to the ground on one knee, while his opponent is trampling him under foot.

Length, 4 feet $1\frac{1}{4}$ inch.

PLATE IV.

CÆNEUS, one of the combatants who fought on the side of the Lapithæ was rendered invulnerable by Neptune;⁽¹⁾ and in his contest with the Centaurs, though their weapons often reached him, he re-

¹ Cænis virgo fuit, quæ a Neptuno pro stupri pretio meruit sexus mutationem. Fuit etiam invulnerabilis, qui pugnando pro Lapithis contra Centauros crebris ictibus fustium paulatim fixus in terrâ est. Serv. ad Virg. Æn. lib. vi. v. 448.

— nec Cænis in ullos

Denupsit thalamos, secretaque littora carpens
Æquorei vim passa dei est, ita Fama ferebat.
Utque novæ Veneris Neptunus gaudia cepit,
Sint tua vota licet, dixit, secura repulsæ,
Elige quid voveas, eadem hoc quoque Fama ferebat.
Magnum, Cænis ait, facit hæc injuria votum
Tale pati nil posse mihi, da fæmina ne sim.

Ovid. Met. lib. xii. v. 195

Καθάπερ ὅτε Καινὶς μὲν Ἀτράκος οὔσα θυγάτηρ, βουλῇ Ποσειδῶνος ἐγένετο Καινὺς ὁ Λαπίθης.
Antonini Lib. Met. c. xvii.

See Schol. ad Apoll. Rhod. lib. i. v. 57.

mained unhurt.⁽²⁾ This immunity from personal injury which Cæneus enjoyed, was soon discovered by the Centaurs, who, finding that all the usual modes of attack employed against him failed in their effect, had recourse to the following expedient to accomplish his destruction. They succeeded in gradually heaping upon him a number of trunks of trees and massy pieces of rock, till he fell a victim to the superincumbent weight. This story forms the subject of the present marble, in which Cæneus, struck to the ground, is endeavouring to defend himself against two Centaurs, who are lifting a stone of immense weight, for the purpose of dashing it on his head.⁽³⁾ Cæneus shelters himself under cover of a large buckler, which he supports on his left arm, while with the right arm which is extended, and probably

² Telaque in hunc omnes unum mittuntque feruntque,
Tela retusa cadunt, manet imperfossus ab omni
Inque cruentatus Cæneus Elateius ictu.

Ovid. Met. lib. xii. v. 495.

³ The ancient Poets agree in stating that the destruction of Cæneus was principally effected by means of trunks of trees, yet in the frieze of the temple of Theseus, (see Stuart's Antiquities of Athens, vol. iii. chap. i. pl. 22.) on which the same story is represented, a similar group occurs of two Centaurs dropping a large piece of rock on the head of Cæneus. It is probable, therefore, that the sculptors regarded the introduction of broken rocks and stones as more suitable to sculpture in this particular instance.

Καινέα γὰρ ζῶν περ ἔτι κλείουσιν αἰοῖδοι
Κενταύροις ὀλέσθαι, ὅτε σφέας οἶος ἀπ' ἄλλων
Ἥλασ' ἀριστήων· οἱ δ' ἔμπαλιν ὀρμηθέντες
Οὔτε μὲν ἐγκλῖναι προτέρω σθένον, οὔτε δαΐξαι·
Ἄλλ' ἀρρήκτος, ἀκαμπτος, ἐδύσσετο νειόθι γαίης
Θεινόμενος ΣΤΙΒΑΡΗΙΣΙ καταΐγδην, ἘΛΑΘΗΣΙΝ.

Apoll. Rhod. lib. i. v. 59.

parvoque in tempore nudus
Arboris Othrys erat, nec habebat Pelion umbras.
Obrutus immani cumulo, sub pondere Cæneus
Æstuat arboreo, congestaque robora duris
Fert humeris; sed enim postquam super ora caputque
Crevit onus, neque habet, quas ducat, spiritus auras,
Deficit interdum: modo se super aera frustra
Tollere conatur, jactasque evolvere silvas,
Interdumque movet. Ovid. Met. lib. xii. v. 512.

held a sword, he appears eager to inflict a blow ; the size and weight of the stone may be inferred from the great exertion visibly used by the Centaurs in raising it. In another part of this marble are two figures, namely, a Lapitha and a female, the latter of whom has been rescued by the former, and is apparently retreating from the scene of contest with hurry and alarm : the Lapitha is in strong action, and appears from the direction of the right arm to have seized one of the Centaurs by the hair of his head.

Length, 5 feet $3\frac{1}{8}$ inches.

PLATE V.

Two Lapithæ are each engaged in combat with a Centaur. In one instance, victory appears rather in favour of the Centaur, but in the other, to be decidedly with the Lapitha. The Centaur on whose side the advantage seems to lean, is about to inflict a furious blow at his adversary, who however has in some measure checked the career of the Centaur, by seizing hold of one of his legs and arms. The other Lapitha has felled his opponent to the ground, and having mounted on his back, is pinning him down with one knee,⁽¹⁾ and at the same time holding him fast by the right arm, as well as by the hair of the head.

Length, 4 feet $2\frac{1}{2}$ inches.

¹ Nestor is said to have mounted in the same manner on the back of the Centaur, Monychus ; and Theseus also on the back of the Centaur, Bianor.

Fert gravis invisio victorem Nestora tergo
Monychus. Val. Flac. lib. 1. v. 145.

———tergoque Bianoris alti
Insilit, haud solito quemquam portare, nisi ipsum ;
Opposuitque genu costis, prensamque sinistrâ
Cæsariem retinens, vultum minitantiæ ora
Robore nodoso, præduraque tempora fregit.

Ovid. Met. lib. xii. v. 345.

Nearly the same action occurs again in Plate X., and likewise in one of the metopes of the Parthenon. See Stuart's Antiquities of Athens, vol. ii. chap. 1. pl. xii.

PLATE VI.

THIS marble represents a female in a defenceless situation between two Centaurs. One of the Centaurs, the greater part of whose figure is lost, appears to have been turned with his back towards the spectator; his right arm is raised apparently in the action of hurling a stone. The other Centaur has trampled a Lapitha under his feet, and while with one hand he is grasping his vanquished foe with great force, with the other he appears to be aiming at him a deadly blow.

Length, 4 feet $2\frac{1}{4}$ inches.

PLATE VII.

A FEMALE, forcibly borne away in the arms of a Centaur, is earnestly imploring a Lapitha to come to her rescue; the latter has been seized upon by another Centaur, from whose strong grasp he is endeavouring to free himself.

Although this slab is much shorter than the others, there is no reason to suppose that it is less perfect. None of the slabs, it may be remarked, have more than two perforations by which they have been fastened to the walls, and as this has the same number, we may reasonably conclude that the marble has filled up a small vacancy adjoining one of the angles of the cella.

Length, 2 feet $7\frac{3}{4}$ inches.

PLATE VIII.

IN this marble, a Centaur holding a stone with both hands over his head, is about to hurl it against a Lapitha, and that he may give a greater impetus to the blow, is raising himself on his hind legs.⁽¹⁾ The Lapitha also holds a stone in his right hand, and is protecting himself behind his shield. In the same marble is a female with a child under her right arm; she is flying from her pursuer, who, from the direction of her body, must have been a Centaur represented in an adjoining bas-relief.

Length, 4 feet 5 inches.

¹ Ipse dolor vires animo dabat; æger in hostem
 Erigitur, pedibusque virum proculcat equinis:
 Excipit ille ictus galeâ clypeoque sonantes,
 Defensatque humeros, prætentaque sustinet arma.
 Ovid. Met. lib. xii. v. 373.

PLATE IX.

THIS bas-relief represents four figures, namely, two Lapithæ and two Centaurs; the latter have sustained a total defeat. Each Lapitha is engaged in single combat; the one who has the head of his enemy under his arm, is evidently strangling him; while the other, having caught hold of his antagonist by the hair of the head, is about to strike him a powerful blow. The vigorous efforts of the Centaurs to avert their impending fate, are well conceived, and executed with great spirit.

Length, 4 feet $5\frac{3}{8}$ inches.

PLATE X.

IN this marble Theseus is furiously attacking a Centaur, in order to rescue two females, whom the latter has succeeded in getting into his power. One of the females, Hippodamia, who has fallen on her knees, and has been nearly disrobed by the Centaur, is clinging in an agony of terror to a sacred image, probably of Diana; while her companion with extended arms, and eyes directed upwards, is imploring the aid of the Gods in their behalf.

From the action of the right hand of Theseus, he seems to have been fighting with a club, probably of bronze, which was inserted into the hand, by a hole still visible in the marble. It is from this circumstance, as well as from a lion's skin which hangs on the bough of a tree close behind him, that we have considered this figure to represent Theseus exercising vengeance on Eurytion, for the gross insult offered to Hippodamia. If our view of the subject be correct, this bas-relief ought to occupy a central situation in the frieze, namely, between Plates VI. and VII.; in which case we may not unreasonably conjecture, that the Lapitha in Plate VII. is Pirithous, who, at the moment of flying to the assistance of his bride, is arrested in his progress by a Centaur. In one of the frontons of the Temple of Jupiter at Olympia, where, as we have already mentioned,⁽¹⁾ the battle of the Centaurs and Lapithæ was represented, the figure of Pirithous occupied the most conspicuous place in the centre of the pediment, the groupe of Eurytion and Hippodamia being on one side of him, and Theseus on the other side.

As the temple was dedicated to Apollo, and as Diana was one of the divinities whom it was necessary to invoke and appease by sacrifices, before the marriage ceremony could be performed,⁽²⁾ it

¹ See page 7, note 13.

² Μόσχοι τε, πρὸ γάμων ἅς θεᾷ πεσεῖν χρεὼν

Ἄρτεμιδι, μέλανος αἵματος φουσήματα. Eurip. Iphig. in Aul. v. 1112.

may be inferred that the image which Hippodamia embraces, is that of Diana. It must be recollected that the Centaurs and other guests had been invited not only to partake of the marriage feast, but to be present at the marriage rites; and Ovid speaks of the altar, which was still burning on the scene of action after the battle had commenced.⁽³⁾ The image of Diana is therefore judiciously introduced upon the present occasion, and nothing could be better conceived by the sculptor, than to represent Hippodamia clinging for protection to the image of that divinity, before whom she had just plighted her nuptial vows. The female with extended arms, is probably the bridal attendant on Hippodamia; this attendant or companion of the bride, was designated among the Greeks by the terms Νυμφεύτρια, and Παράνυμφος.⁽⁴⁾

Length, 4 feet $5\frac{3}{4}$ inches.

³ Proximus ut steterat, spectans altaria vultu
Fumida terribili, cur non, ait, utimur istis?
Cumque suis Gryneus immanem sustulit aram.
Ignibus, et medium Lapitharum jecit in agmen.

Ovid. Met. lib. xii. v. 258.

⁴ Νυμφεύτρια, ἡ συμπεμπομένη ὑπὸ τῶν γονέων τῇ νύμφῃ παράνυμφος. Hesych. v.
Νυμφεύτρια.

PLATE XI.

APOLLO and Diana, touched with compassion for the females who are thus closely pursued by the brutality and lust of the Centaurs, are here hastening to their assistance, in a car drawn by stags.⁽¹⁾ The car is that of Diana, who holds the reins, while Apollo is in the act of shooting an arrow from his bow at the guilty objects of his

¹ ———— χρύσειον δ' ἐξέυξαο δίφρον,
Ἐν δ' ἐβάλευ χρύσεια, θεᾶ, κεμάδεσσι χαλινά.

Callim. Hymn. in Dian. v. 112.

wrath.⁽²⁾ The reins as well as the bow and arrow were probably of bronze, but have been lost.

The introduction of Apollo, as a party in the contest between the Centaurs and Lapithæ, is, as far as we know, without an example. But there are two reasons which might have induced the sculptor to represent Apollo as the protecting deity of the Lapithæ; first, the temple which these marbles adorned, was dedicated to that deity, and secondly, the Lapithæ derived their origin from him.⁽³⁾ A coin supposed to have been struck at Lapitha, a city in Thessaly, affords a good illustration of the present subject. On the obverse is a head of Apollo, with the inscription, ΑΠΟΛΛΩΝ ΣΩΤΗΡ, *Apollo the Preserver*; and on the reverse is a Lyre, the symbol of Apollo, with the legend, ΛΑΠΠΙΘΩΝ, *of the Lapithæ*.⁽⁴⁾

Diana frequently shared the divine honours which were paid to her twin-brother, Apollo, and often assisted him in the infliction of punishment upon those who had incurred his displeasure.

Length, 3 feet 10½ inches.

currum cervi subiere jugales,
Quos decus esse deæ primi sub limine cœli
Roscida fœcundis concepit Luna cavernis.

Claudian. de laud. Stil. lib. iii. 285.

² On a silver coin of Selinus in Sicily, Apollo and Diana are also represented together in a car drawn by horses, instead of stags. The action of the figures is nearly the same on the coin as in the marble, Diana in both instances holding the reins, and Apollo shooting with his bow. Dorville, Sicula, tab. xiii. fig. 12.

³ Οἱ δὲ Λαπίθαι ἀπὸ Λαπίθου τοῦ Ἀπόλλωνος καὶ Στίλβης νύμφης ἀνομάσθησαν. Schol. ad Apoll. Rhod. Arg. lib. i. v. 41.

⁴ Some doubt has been entertained whether this coin is true, and if true, whether it is correctly attributed to Lapitha in Thessaly, on account of the inscription being ΛΑΠΠΙΘΩΝ, instead of ΛΑΠΙΘΩΝ. We have never seen the coin ourselves, and can therefore offer no opinion upon its genuineness, but it exists in the French collection, and is published as antique by Mionnet, (*Description de Medailles Antiques Grecques et Romaines*, tom. ii. p. 13.); and with respect to its being attributed to Lapitha in Thessaly, the type is so appropriate, that we should feel little hesitation in assigning it to that town, not only as the subject of the coin agrees with the history of the Lapithæ, but more especially as Apollo is recognized in his character of ΣΩΤΗΡ, or *Preserver*, both on the coin and in the bas-relief. The coincidence between this coin and the marble is indeed remarkably striking.

PLATE XII.

THIS marble is the first in the series of those which represent the battle between the Greeks and Amazons. It comprises four figures, namely, a Greek and three Amazons. One of the latter having fallen in the contest, has thrown aside her shield, in order that she may be the better enabled to defend herself against the brutality of the Greek, who has seized her by the hair of the head. A second Amazon, also fallen to the ground, is protected by the friendly aid of another, who is covering her with a large shield.

Length, 4 feet $6\frac{3}{4}$ inches.

PLATE XIII.

THIS marble also represents four figures, the first of which is a Greek, with his right hand raised above his head, in the act of striking at an Amazon in an adjoining marble, most probably in that last described. The two next figures are a Greek and an Amazon engaged in single combat; both of them are in powerful action, but not any advantage appears to have been obtained on either side. The fourth figure is an Amazon, who seems to have just received her death-blow, and is sinking lifeless to the ground.

Length, 4 feet $5\frac{3}{4}$ inches.

PLATE XIV.

A Greek who has been killed, and another who has been wounded, are about to be borne off the field of battle by two of their companions in arms. An Amazon standing between these groups is taking possession of the shield which belonged to the warrior who has been slain.

Length, 4 feet 9 inches.

PLATE XV.

Two Greeks are represented on this marble, each of them engaged in single combat with an Amazon. One of the Greeks has obtained a decided superiority over his enemy, having succeeded in throwing her on her knees, while he is at the same time grasping her by the hair of the head. The other Greek, though reduced to fight on his knees, is still vigorously exerting himself against his antagonist.

Length, 4 feet 7 inches.

PLATE XVI.

A Greek and an Amazon are here engaged in single combat. Another Greek who is supporting a wounded warrior on the ground, has his attention fixed on the combatants and is earnestly awaiting the issue of the contest: his right hand being employed in sustaining the body of his friend, he has transferred his sword to the left hand.

A groove has been cut at one end of this marble, which clearly proves that it has fitted at right angles to an adjoining bas-relief,

and that the two slabs consequently occupied one of the corners of the frieze.

Length, 4 feet $8\frac{3}{4}$ inches.

PLATE XVII.

A Greek (1) who has caught hold of an Amazon, is endeavouring to drag her off her horse. Another Amazon is defending herself with a shield, at the same time that her right hand is raised above her head, in the action of striking a blow; her antagonist must have been represented in another slab.

Length, 4 feet $4\frac{3}{4}$ inches.

¹ The upper part of this figure was discovered at the house of a peasant, near the temple of Apollo Epicurius, by John Spencer Stanhope, Esq., who presented the fragment to the British Museum, March 6, 1816.

PLATE XVIII.

THIS marble is considerably longer than any other in the frieze, and contains a proportionably greater number of figures. The principal figure is a young hero with a lion's skin over the left arm, and a club in the right hand, with which he is aiming a blow at an Amazon on horseback. Another Amazon, apparently alarmed for the safety of her companion, has rushed between the combatants, while a Greek who has been trampled upon by the horse, is raising himself up and drawing his sword from the scabbard. On the right of these figures is a third Amazon; she appears to have received a death-blow, and her horse has been killed under her. A Greek who surveys her with mingled pity

and admiration, appears to be lifting her lifeless body from the horse.

We have no doubt that the principal figure in this marble was intended to represent Theseus, as this hero, in imitation of Hercules, fought with a club, and was covered with a lion's skin.

Length, 5 feet 10 inches.

PLATE XIX.

OF the four figures represented in this bas-relief, the two first on the left hand are very nearly the converse of the two others on the right hand. In the former a Greek has succeeded in throwing down an Amazon, whom he is seizing by the hair of the head; while in the latter an Amazon has felled a Greek to the ground, and is preparing to strike him a blow. The vanquished Amazon feebly defends herself with her hands only, having no weapon of defence; the fallen Greek makes a powerful and valiant resistance.

Length, 4 feet 5 inches.

PLATE XX.

IN this marble, a Greek and an Amazon are represented engaged in furious combat, neither of them appearing to have obtained any advantage over the other. On the right of these figures is an Amazon who has been severely wounded, and is supported on the ground, in the arms of another Amazon, whose eyes are anxiously directed towards the combatants near her.

Length, 4 feet $6\frac{1}{2}$ inches.

PLATE XXI.

AN Amazon, having fallen in combat, is stretching out her arm to implore mercy of her conqueror; he is standing with one foot upon her knee, and appears to be on the point of slaying her. On the right of this group another Amazon is aiming a blow at the Greek, behind whom a warrior stands ready to assist his friend in case of need.

Length, 4 feet $4\frac{1}{2}$ inches.

PLATE XXII.

AN Amazon, vanquished in battle, has in despair fled for protection to an altar; a Greek, disregarding the sanctity of her asylum, is forcibly dragging her from it. On the right of these figures, another Greek and Amazon are engaged in close combat.

Length, 4 feet $6\frac{1}{2}$ inches.

PLATE XXIII.

AN Amazon with uplifted arm, is about to inflict a furious blow upon a Greek who has been wounded, and has fallen at her feet; while another Amazon with outstretched hands and a supplicating look, appears to be interceding for the life of the vanquished hero. In the same marble is also represented a group of two Amazons, one of whom, severely wounded and apparently dying, is supported on her knees by the other.

Length, 4 feet 2 inches.

PLATE XXIV.

THREE fragments of metopes ; they appear to have represented choric figures, and were found in the portico of the pronaos, which was enriched with triglyphs. It was not usual to place *sculptured* metopes in this part of a temple, but from the description given by Pausanias of the temple of Jupiter at Olympia, we learn that above the doors, both in the pronaos and posticus, several of the labours of Hercules were represented.⁽¹⁾ M. Quatremère de Quincy imagines that these representations of the labours of Hercules formed a continued series of bas-reliefs, in the manner of a frieze :⁽²⁾ Mr. C. R. Cockerell, however, who has obligingly communicated to us his ideas on this point, is of opinion, with far greater probability of truth, that the labours of Hercules were sculptured on detached pieces of marble, and arranged as metopes between the triglyphs ; this at least was undoubtedly the case with respect to the metopes in the temple of Apollo Epicurius.

¹ Ἔστι δὲ ἐν Ὀλυμπίᾳ καὶ Ἡρακλέους τὰ πολλὰ τῶν ἔργων ὑπὲρ μὲν τοῦ ναοῦ πεποιήται τῶν θυρῶν ἢ ἐξ Ἀρκαδίας ἄγγρα τοῦ υἱός, καὶ τὰ πρὸς Διομήδην τὸν Θρᾶκα, καὶ ἐν Ἐρυθείᾳ πρὸς Γηρυόνην, καὶ Ἀτλαντος τὸ φόρημα ἐκδέχεσθαι μέλλων, καὶ τῆς κόπρου καθαίρων τὴν γῆν ἐστὶν Ἡλείοις. ὑπὲρ δὲ τοῦ ὀπισθοδόμου τῶν θυρῶν τοῦ ζωστῆρος τὴν Ἀμαζόνα ἐστὶν ἀφαιρούμενος, καὶ τὰ ἐς τὴν ἔλαφον καὶ τὸν ἐν Βνωσσῶ ταῦρον, καὶ ὄρνιθας τὰς ἐπὶ Στυμφήλῳ, καὶ ἐς ὕδραν τὴν καὶ ἐν τῇ γῇ τῇ Ἀργείᾳ λέοντα. Pausan. Eliac. lib. prior. c. x.

² Le Jupiter Olympien, ou l'Art de la Sculpture antique considéré sous un nouveau point de vue, pag. 261. pl. xii. fig. 3.

PLATE XXV.

ARCHITECTURAL fragments belonging to the Temple of Apollo Epicurius.

Fig. 1. Is the ornamental termination of one of the tiles which co-

vered the joints of the greater tiles along the flanks of the temple.

Fig. 2. Is a continuation of the same covering tile, with its ornamental termination on the ridge.

Fig. 3. Is one of the volutes of the Ionic semi-columns of the cella. One of the eyes of the volute is lost, the other is loose; they were both originally secured in their sockets by leaden plugs.

Fig. 4. Is a fragment of a Doric capital belonging to the exterior peristyle.

PLATE XXVI.

THIS plate represents a north-west view of the temple of Apollo Epicurius, and of the surrounding country; Mount Ithome⁽¹⁾ with its flattened summit is on the right, situated in the plains of Messenia. The view of the temple is taken from a distance, and before any operations in search of the remains of ancient sculpture had been commenced.

¹ At the top of this mountain was a temple dedicated to Jupiter, who derived the title, *Ithomatas*, from the divine honours which were there paid to him; near the foot of the mountain stood the city of Messene, the capital of Messenia.

PLATE XXVII.

A near view of the same temple, seen from the north-east, after the blocks of stone, under which the bas-reliefs were found, had been removed from the floor.

PLATE XXVIII.

THIS plate presents a ground-plan of the temple of Apollo Epicurius, with some of the principal admeasurements ; and likewise a section of the temple, showing the general arrangement of the interior of the building, with the situation occupied by the frieze in the cella, which was hypæthral.

CORRECTION.

Page 7, line 19, for "fronton," read "frontons."



PLATE XXVIII

This plate presents a ground-plan of the temple of Apollo Epicu-
 rus, with some of the principal details. Likewise a
 section of the temple, showing the position of the pediment in the inte-
 rior of the building, with the columns grouped by the altar in the
 cella, which was hypocaust.

Scale: 1/1000 of the actual size.
 Drawn by J. H. Stoddard.



T. Landseer sc.

H. Corbould del.

Pygmalion Marbles

Pl. II.



Phigalian Marbles.
PL. II.



H. Corbould del.

T. Landseer sculp.

London, Published May 1. 1809, by the R^d Hon. the Trustees of the British Museum.

Phigalian Marble

Fig. III.





PL IV



Phigalian Marble.

Pl. V.













W. G. Smith del.

J. Marshall sculp.

Phigalian Marble

PL. V.





Phryganis Maritima

Pl. VIII.



London, Published May 1st 1849 by the P^rint the Trustees of the British Museum.

Phigalian Marbles

PL. VI.



London. Published May 1759, by the R^{on}. the Trustees of the British Museum.

Phigalian Marbles

H.K.





H. G. 1825

J. Mitchell sculp.

Physalis peruviana

Pl. X.







H. C. Smith del.

J. Englehart sculp.





J. E. Robinson sculp.

W. G. Smith del.



Phigalian Marbles

Pl. XIII.



London, Published May 1st 1859, by the K. Hon. the Trustees of the British Museum.



Phigalian Marbles.

Pl. XIV.



London. Published May 1889, by the R. Hon. the Trustees of the British Museum.



H. Corbould del.

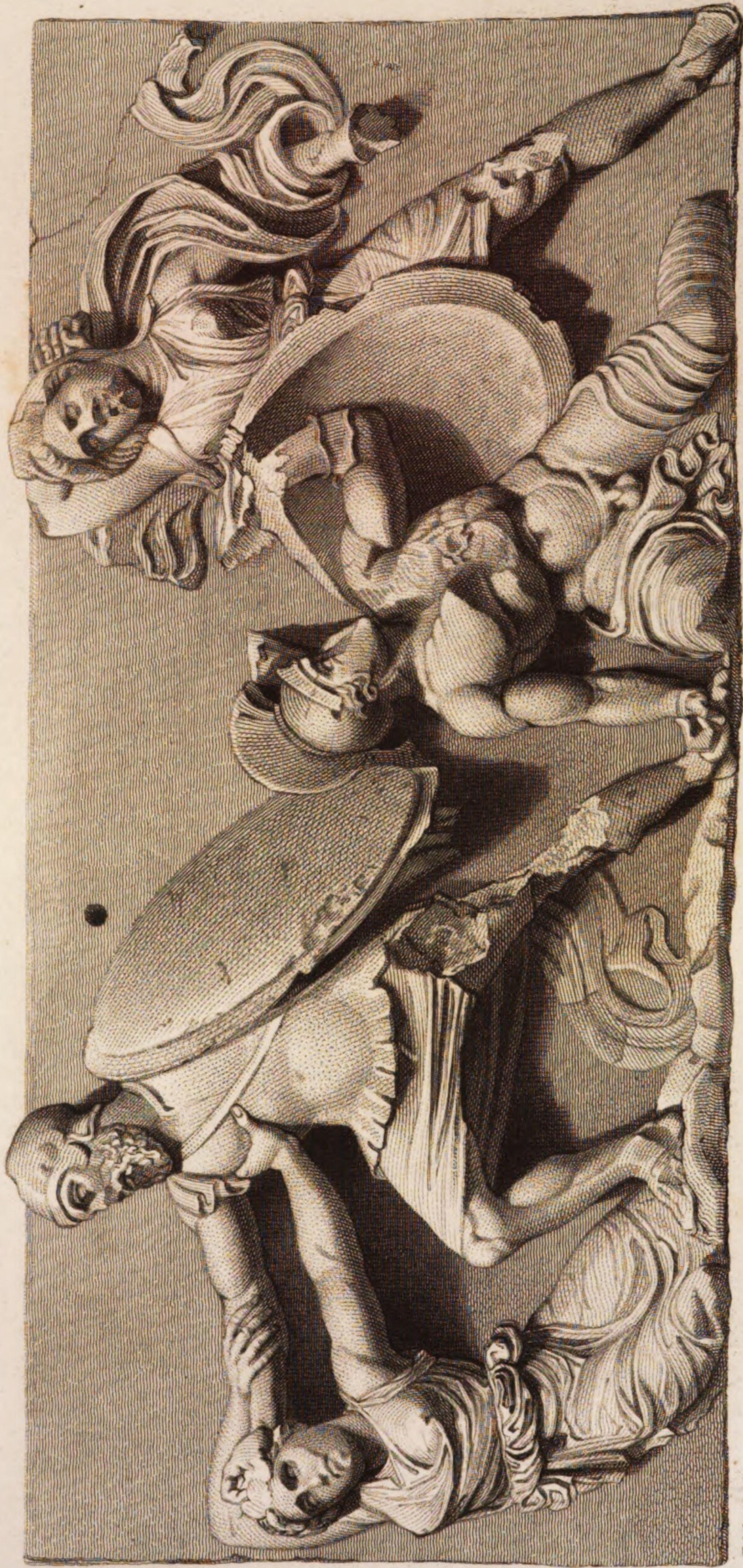
James Mitchell sculp.





H. Corbould del.

W. Finden sculp.



H. Corbould del.

J. Engleheart sculp.



Phaglion Morbis.

PL. XVII.





Fig. 1.

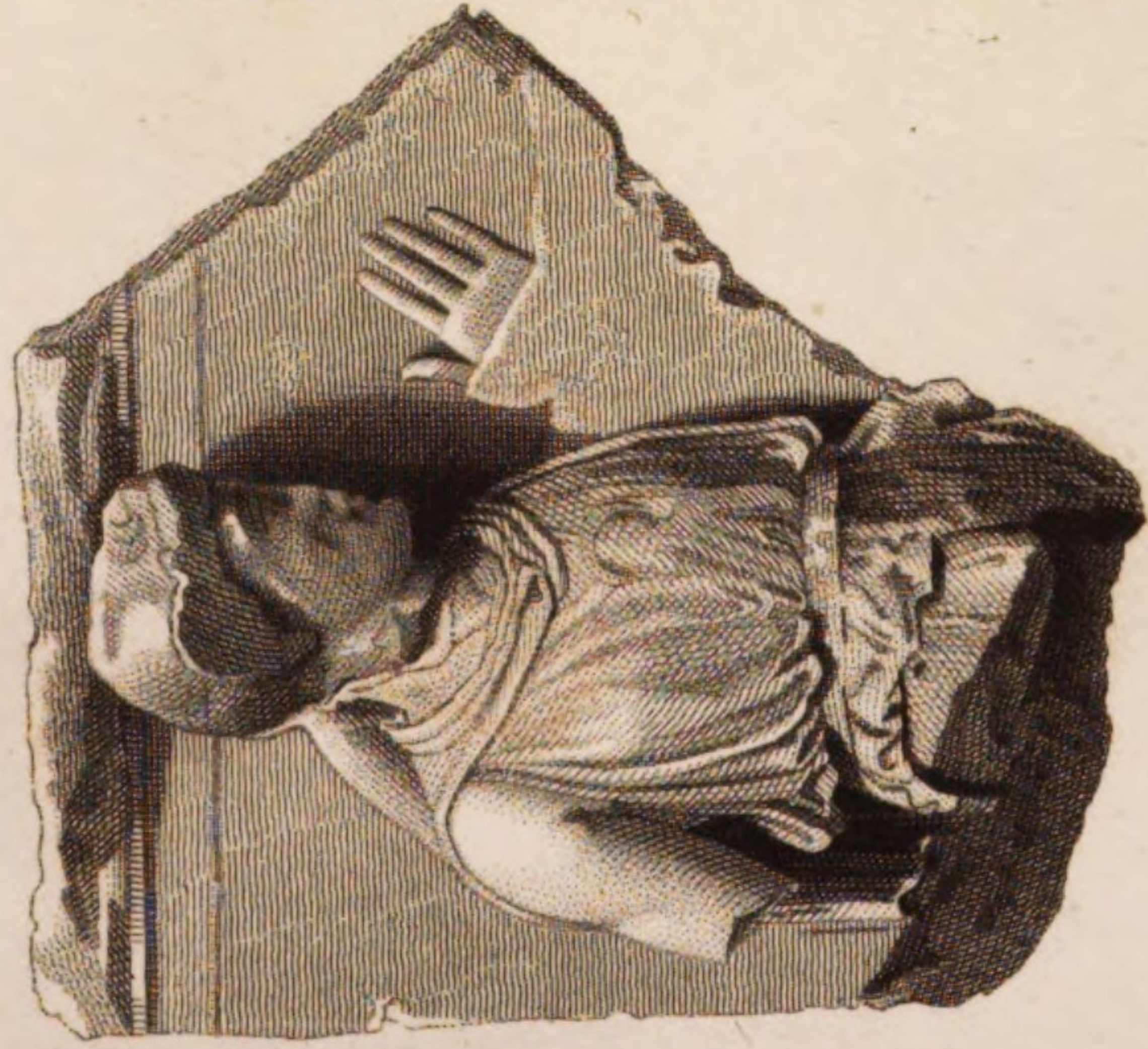
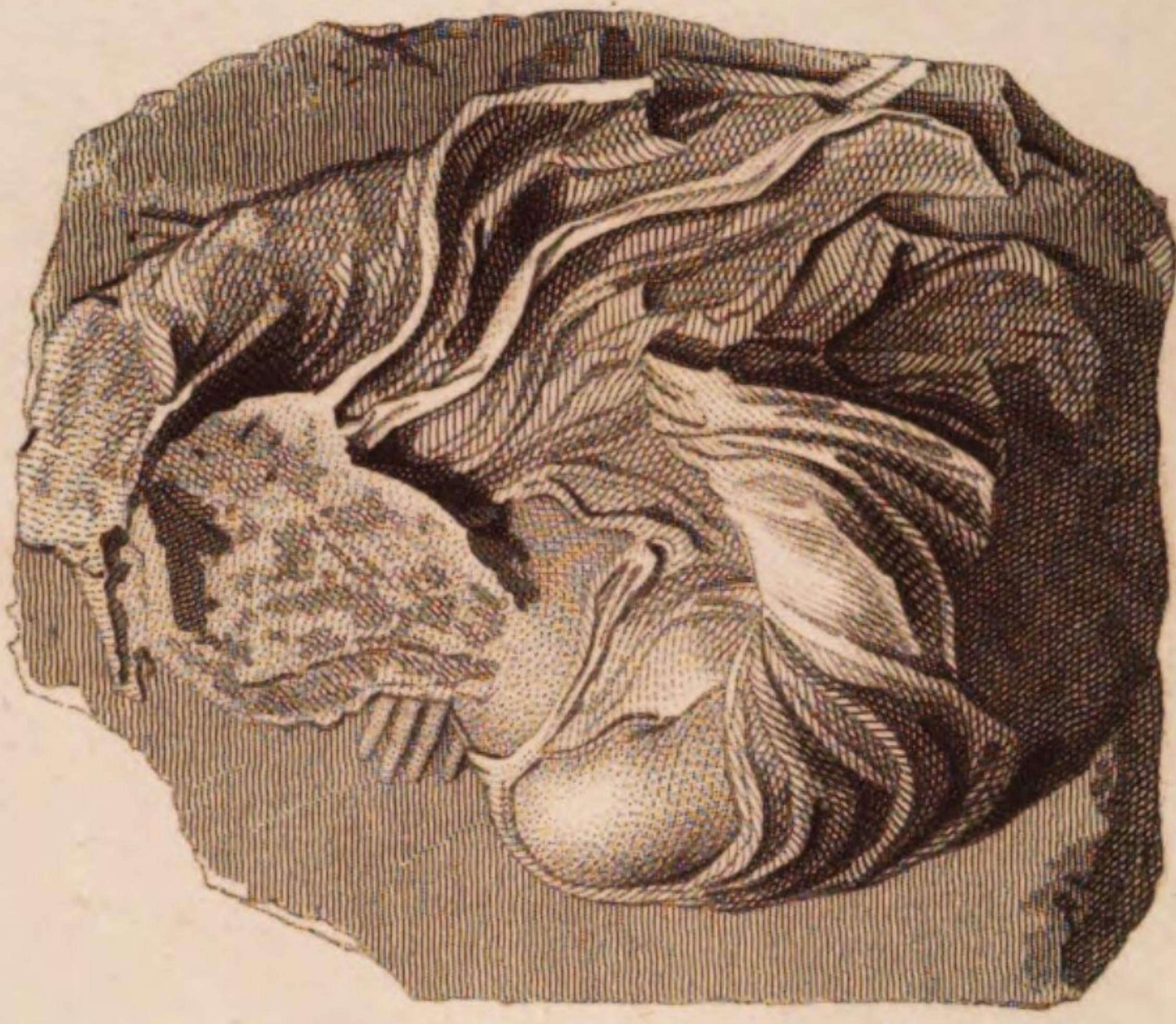


Fig. 2.



Fig. 3.



H. Corbould del.

J. F. Wedgwood sculp.

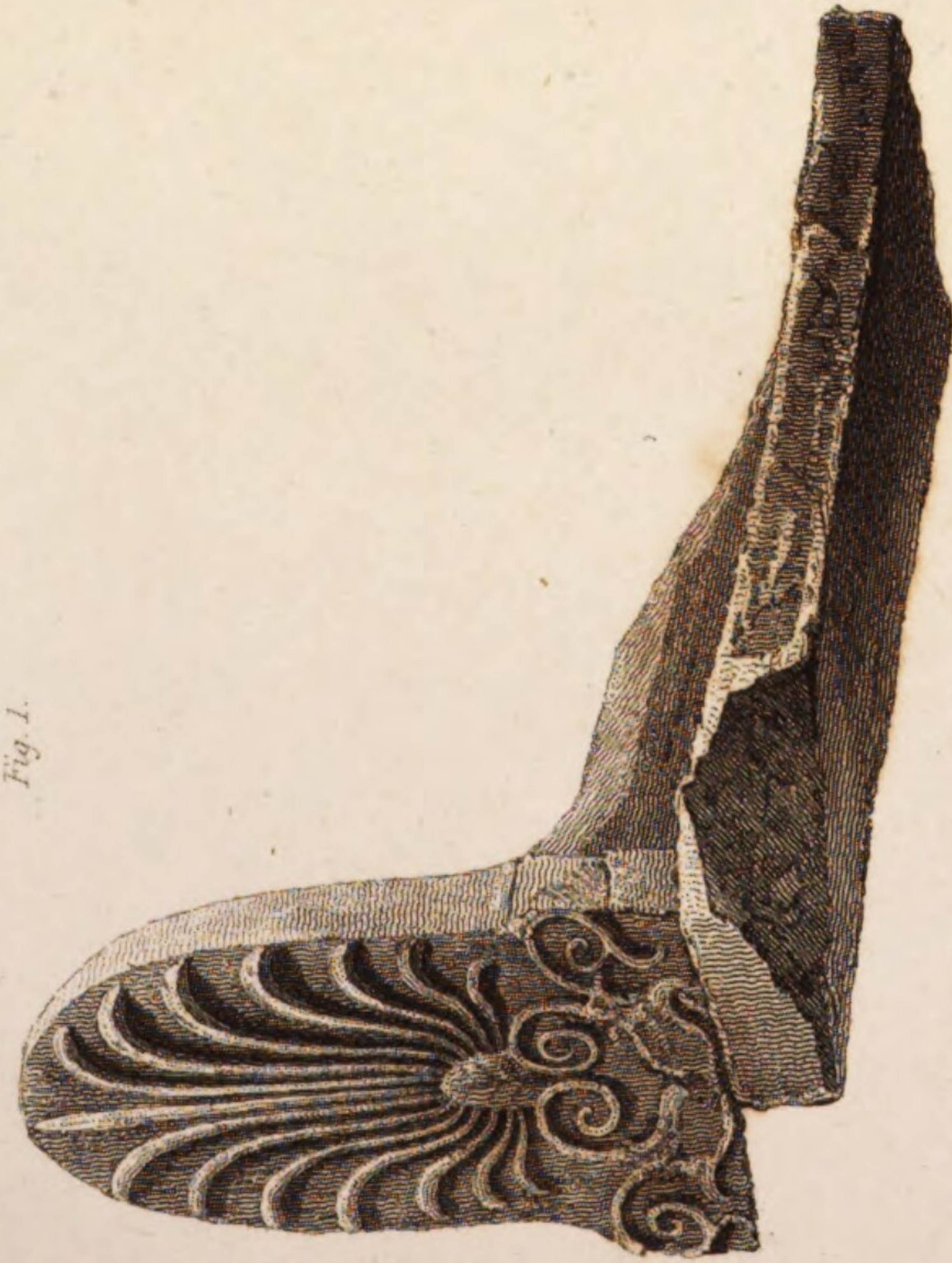


Fig. 1.

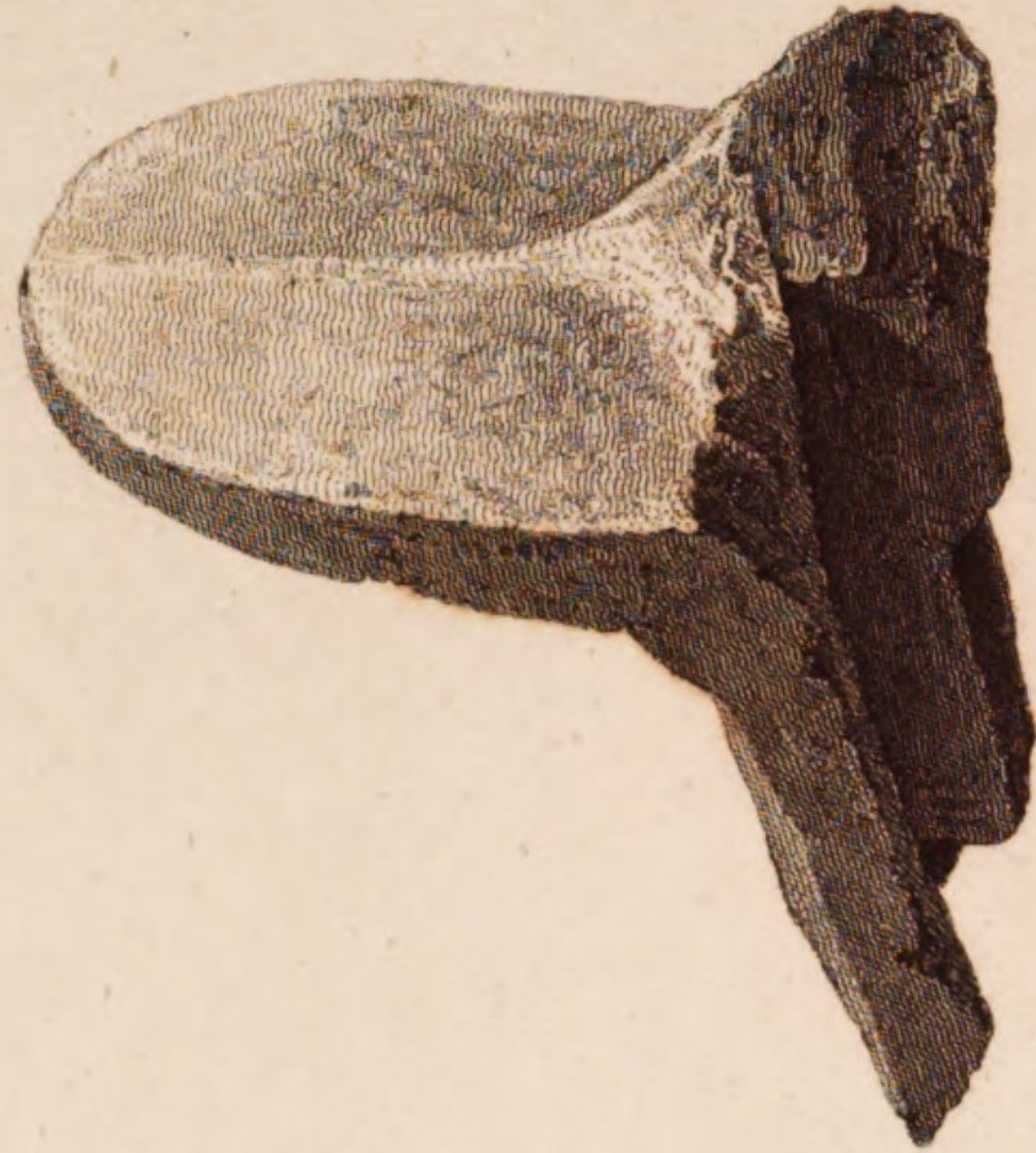


Fig. 2.

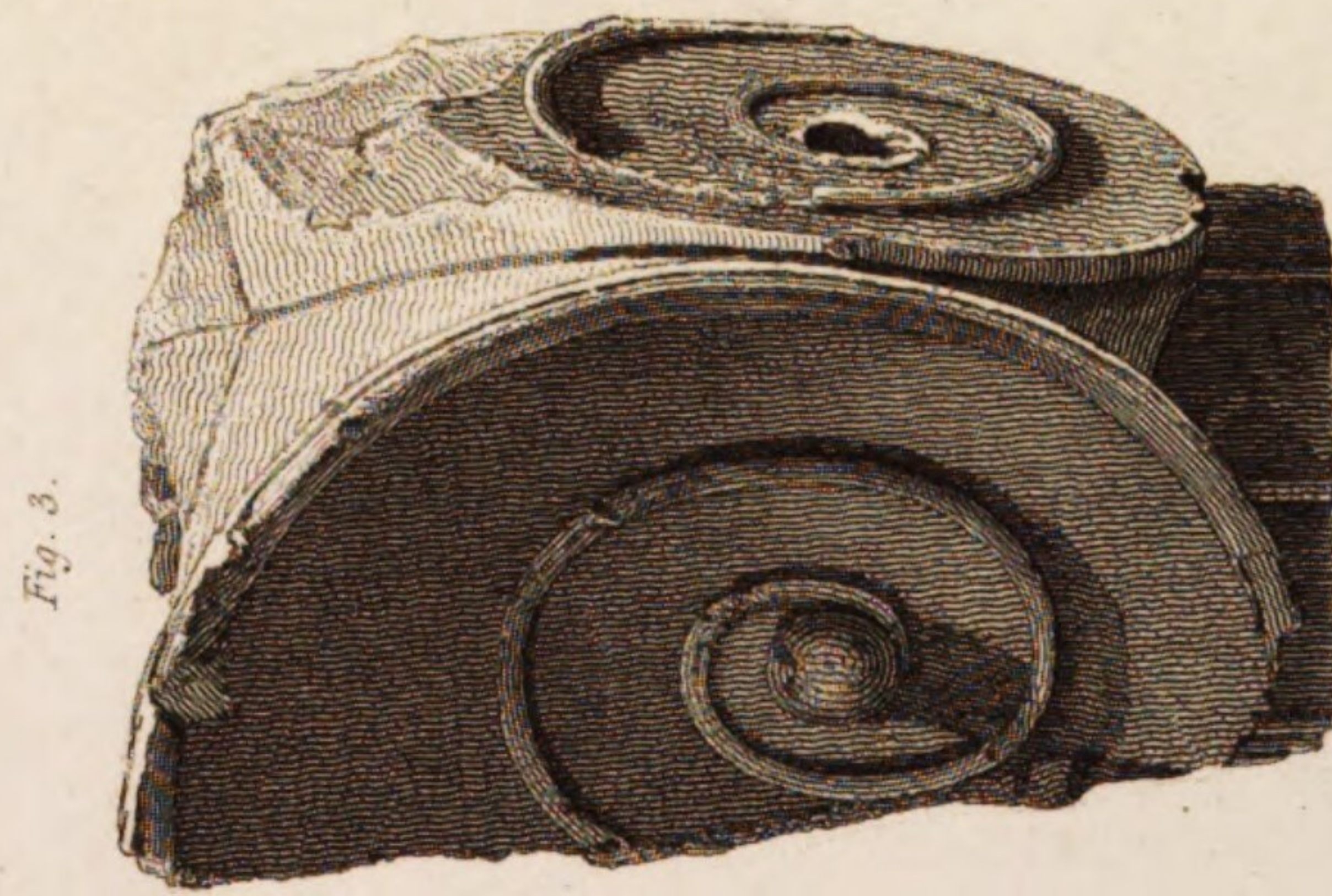


Fig. 3.

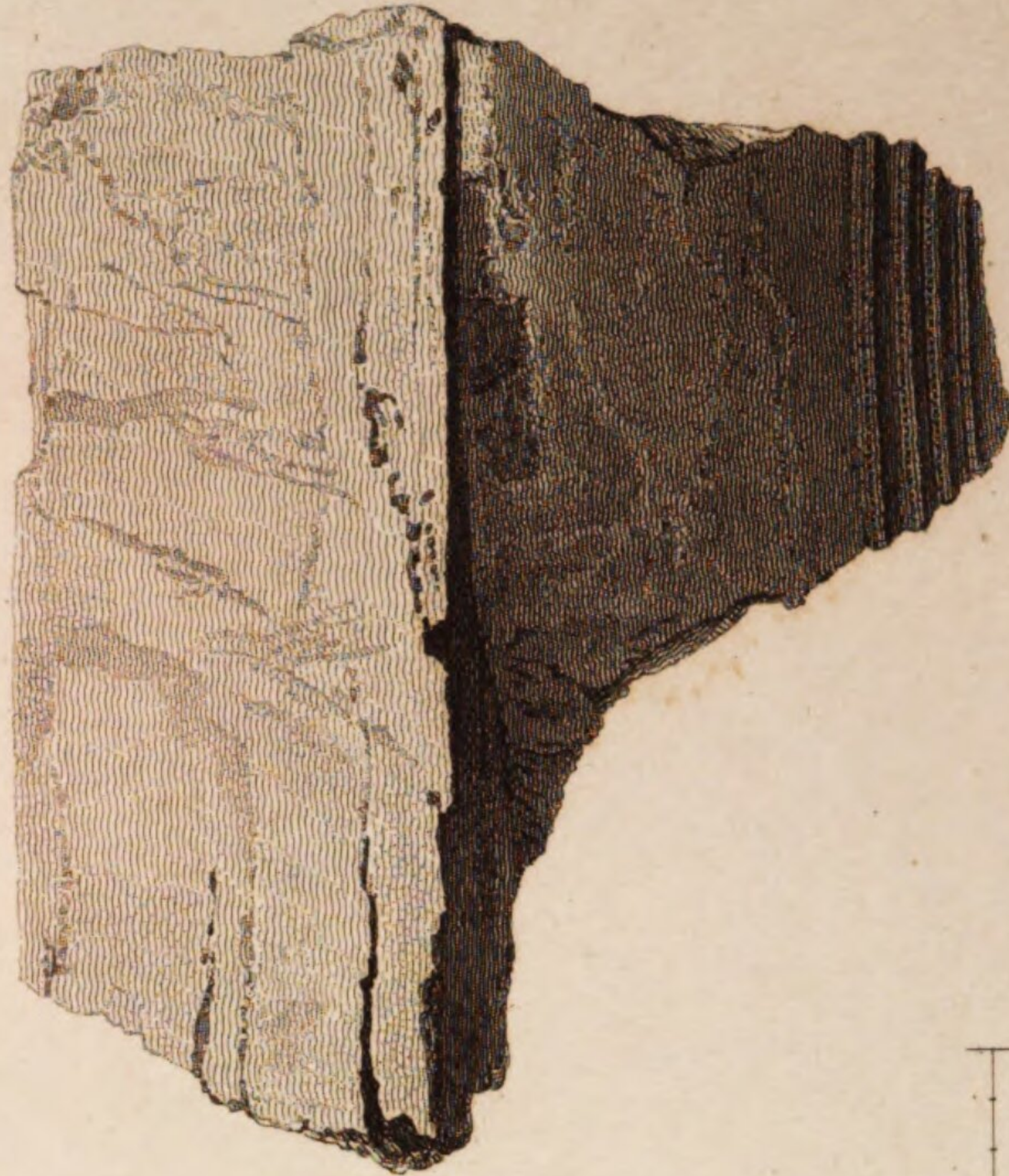
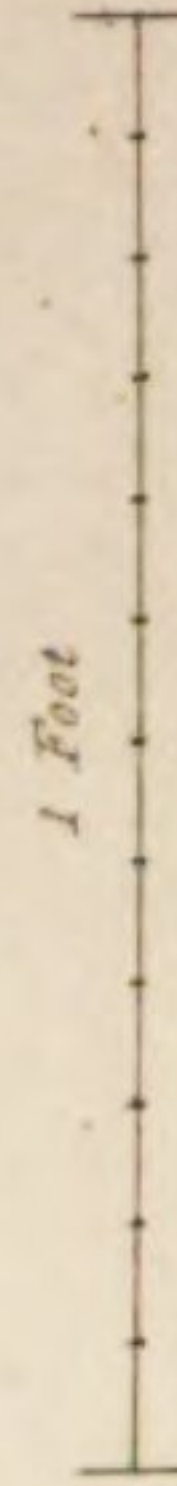


Fig. 4.



H. Carpentier del.

E. Poythorpe sculp.

Physician, Herodotus
PL. XIII.



Painted by the Master of the School of the Foundling of the British Museum

Phigalian Marbles
Pl. XIX.



London, Published May 1820, by the R. Illm the Trustees of the British Museum.





Phrygian Marble

Pl. XXI.



Phrygian Marble by the British Museum, the British Museum, London

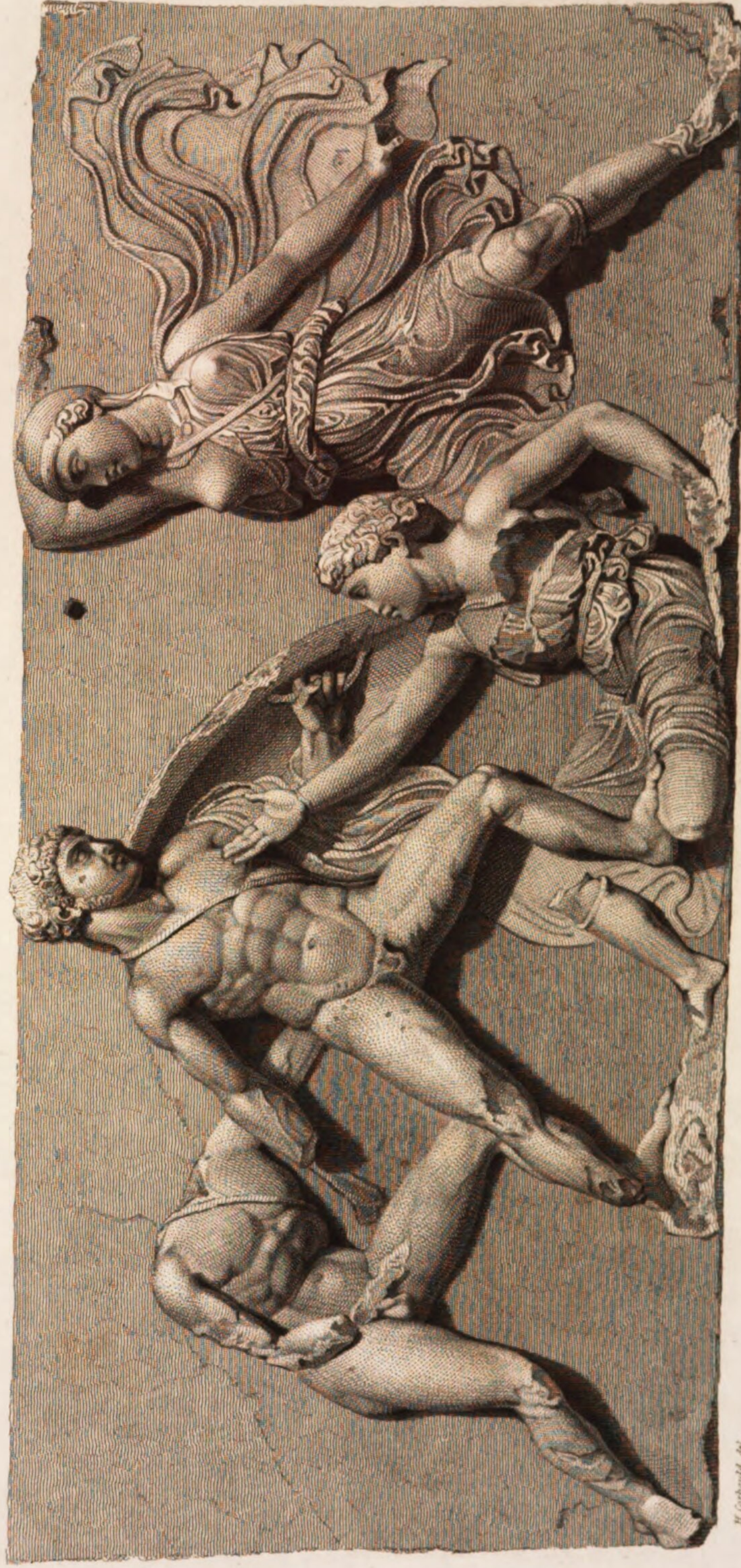




Fig. 1. 1. 1.

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Phigalian Marbles.
PL. XXII.



H. Brunsley sculp.

H. Corbould del.





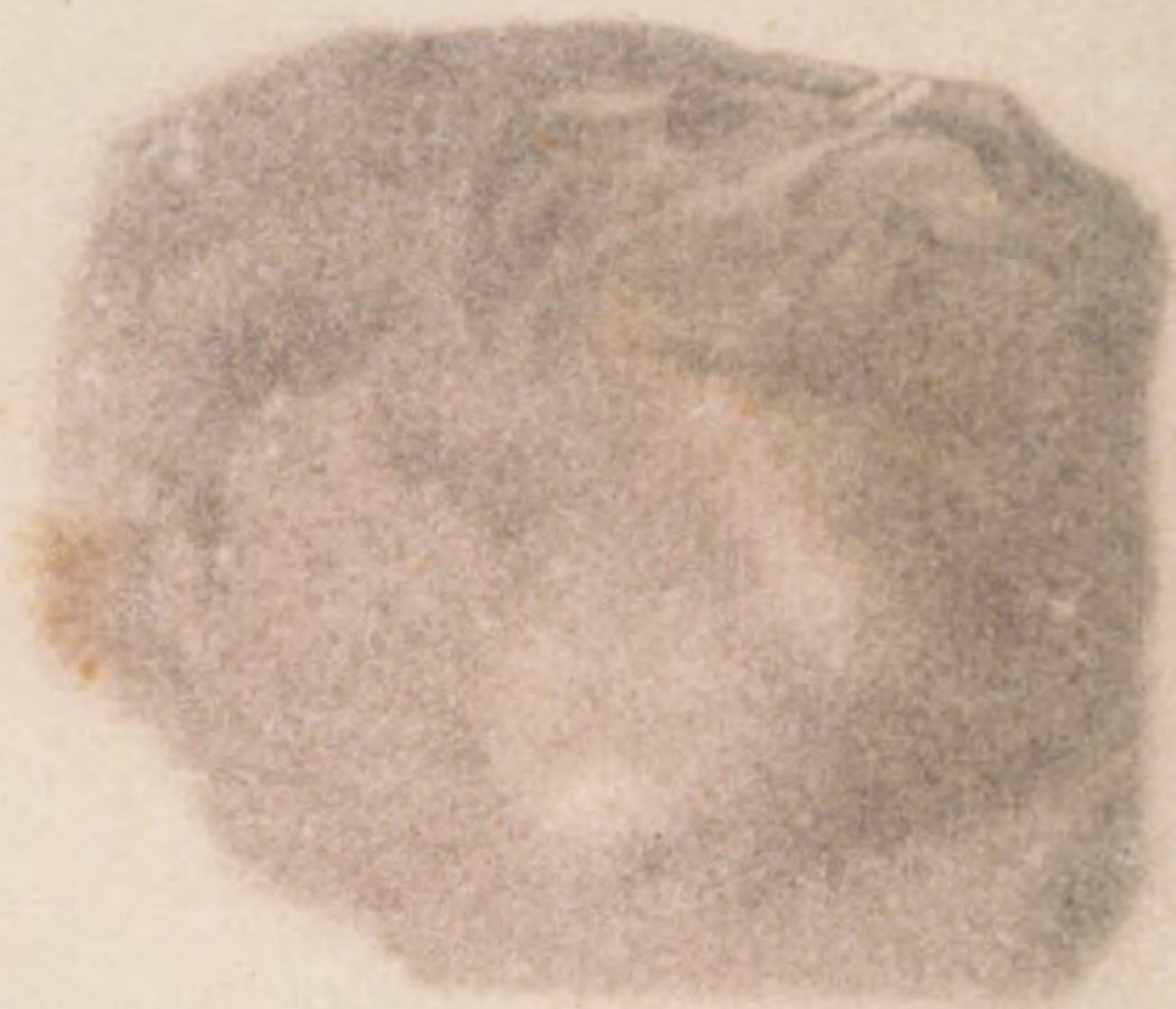


Fig. 1.

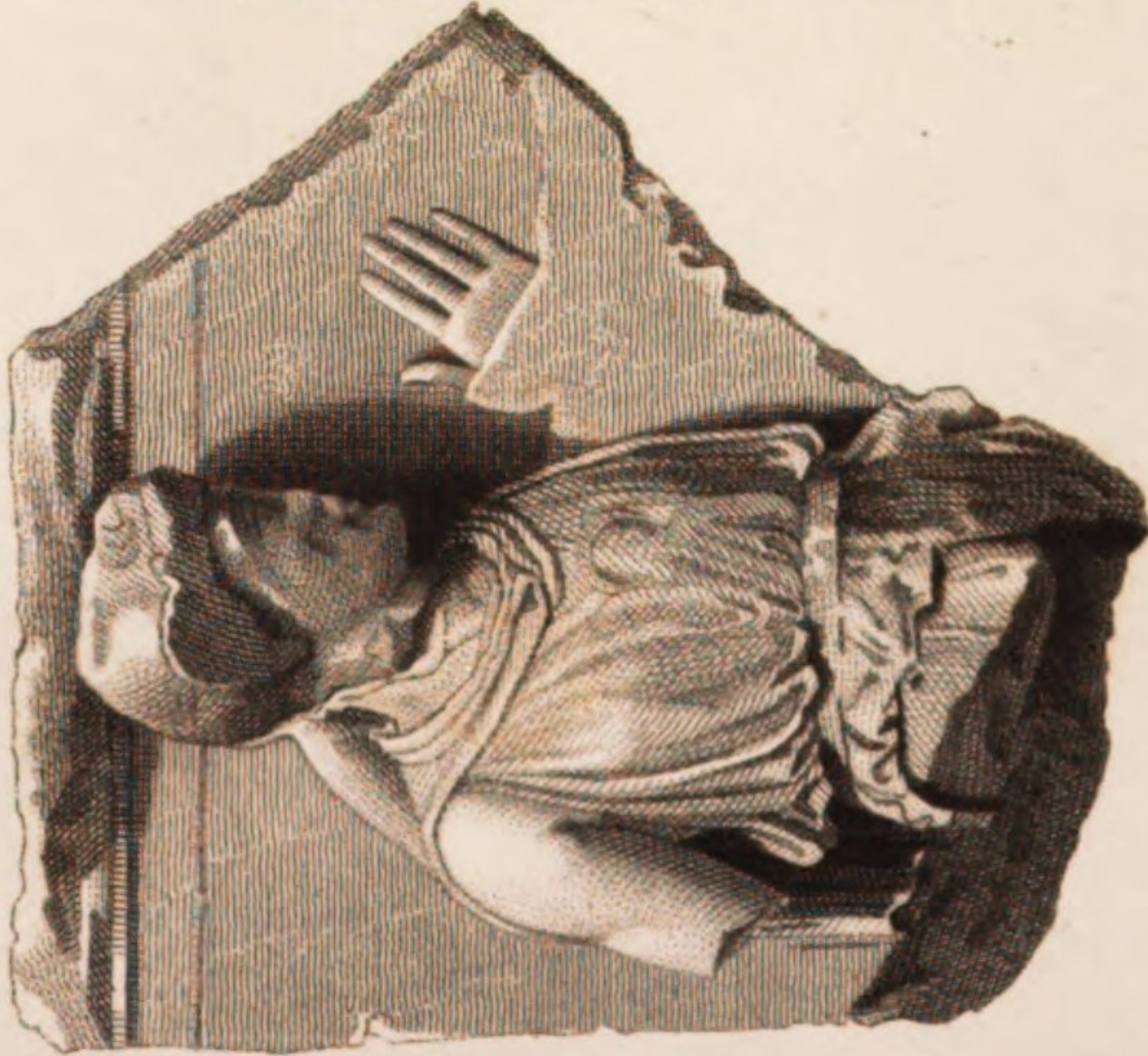
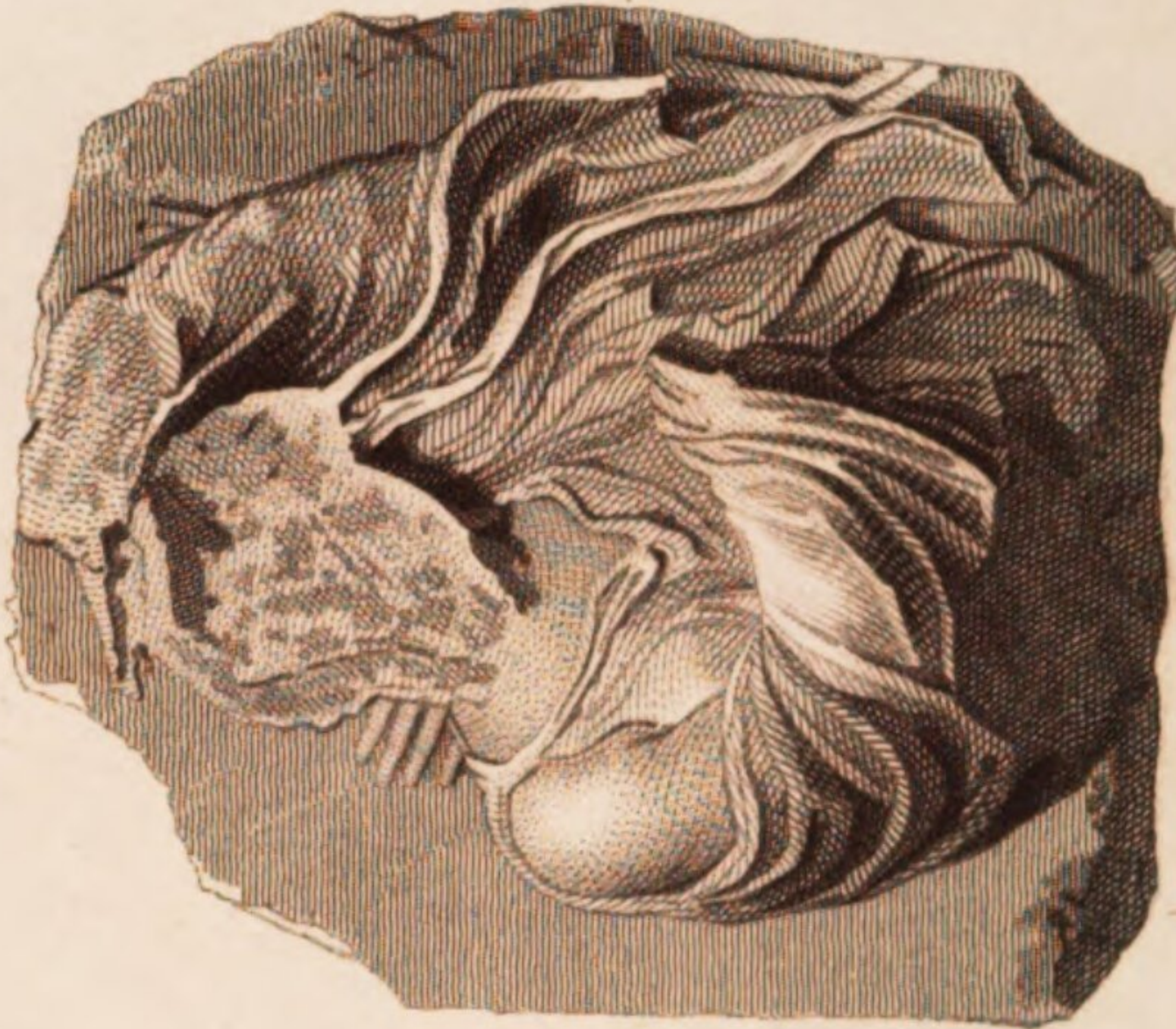


Fig. 2.



Fig. 3.



H. Carlschmid del.

J. T. Walwood sculp.

Fig. 1.



Fig. 2.

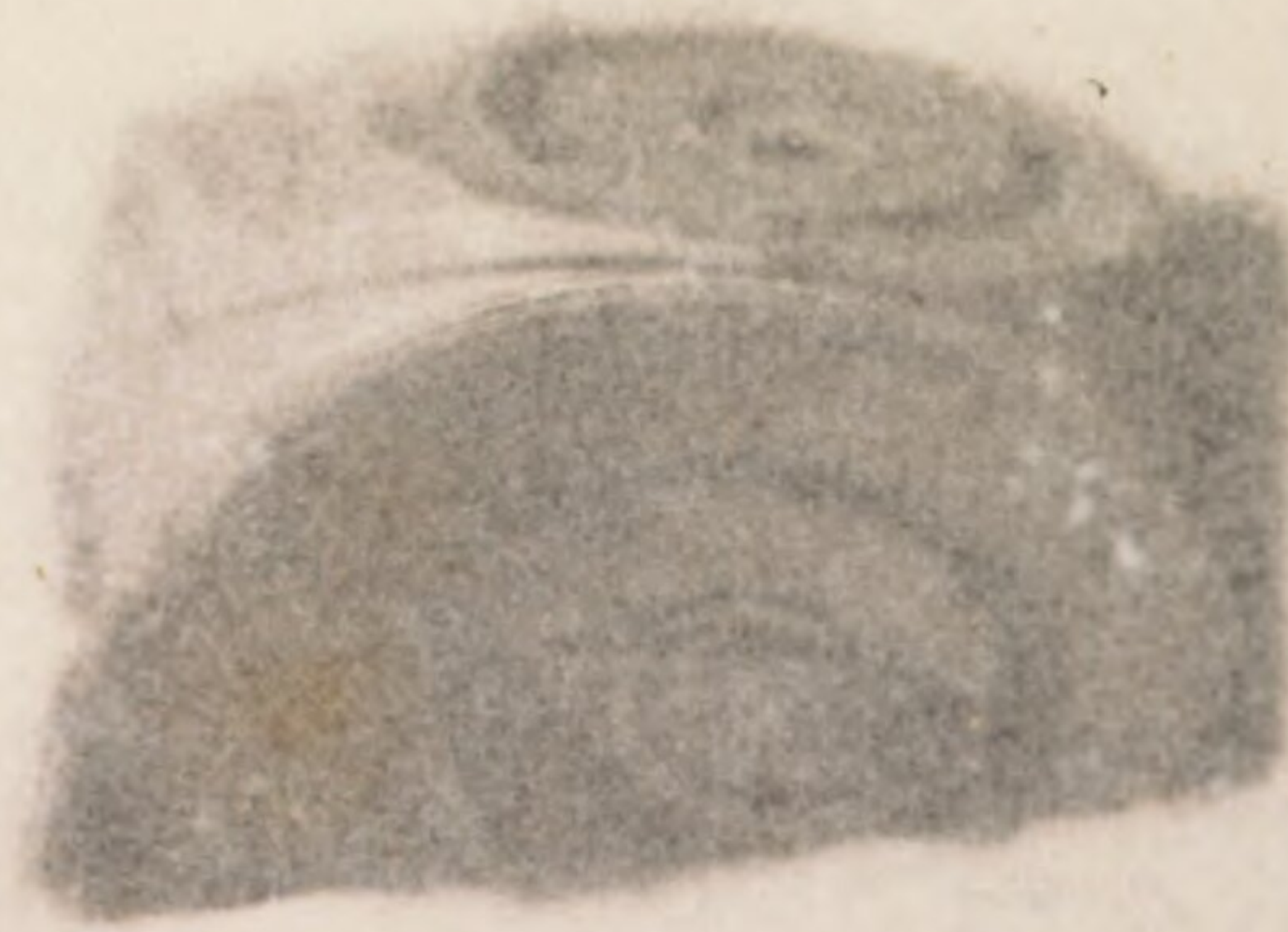


Fig. 1.

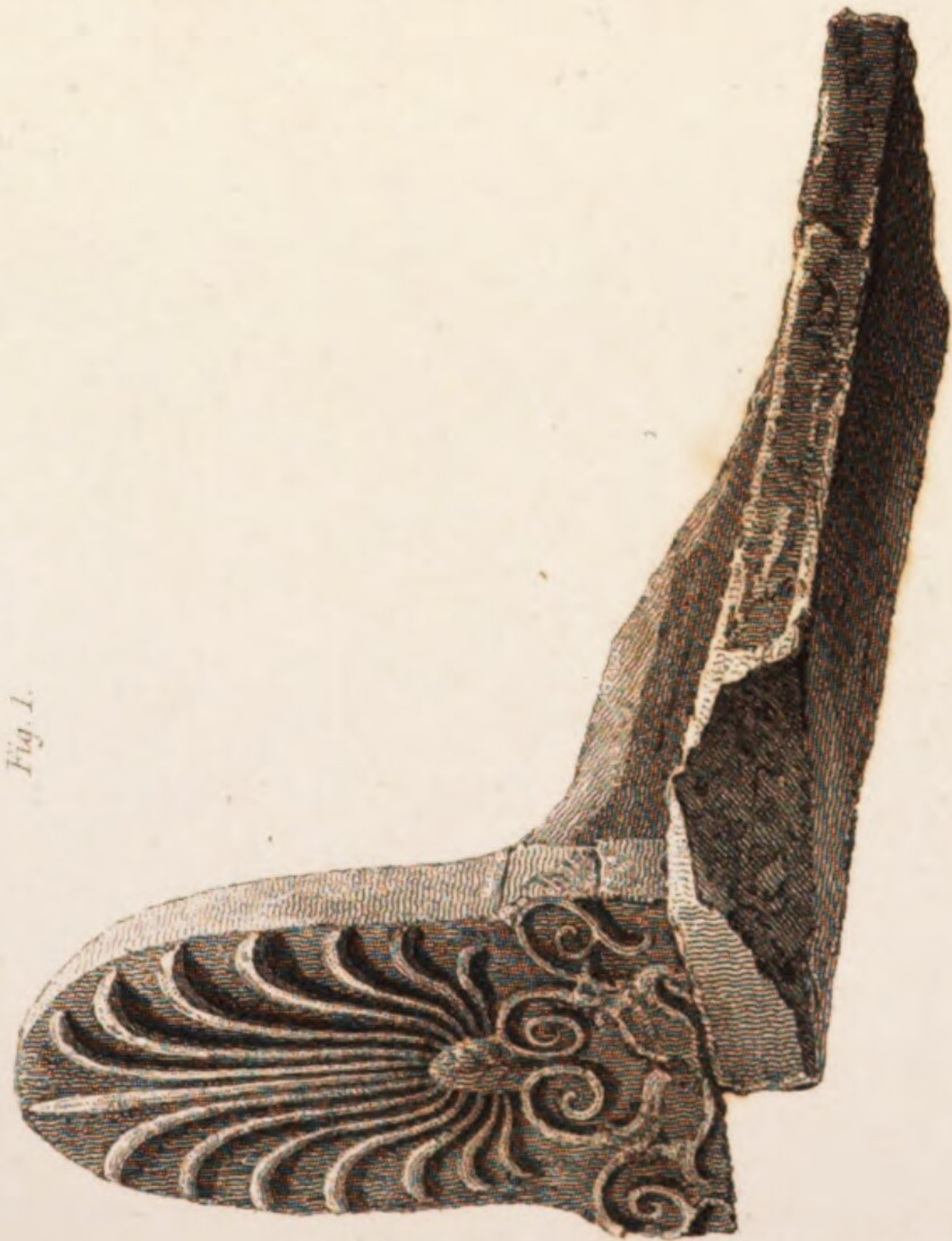


Fig. 2.

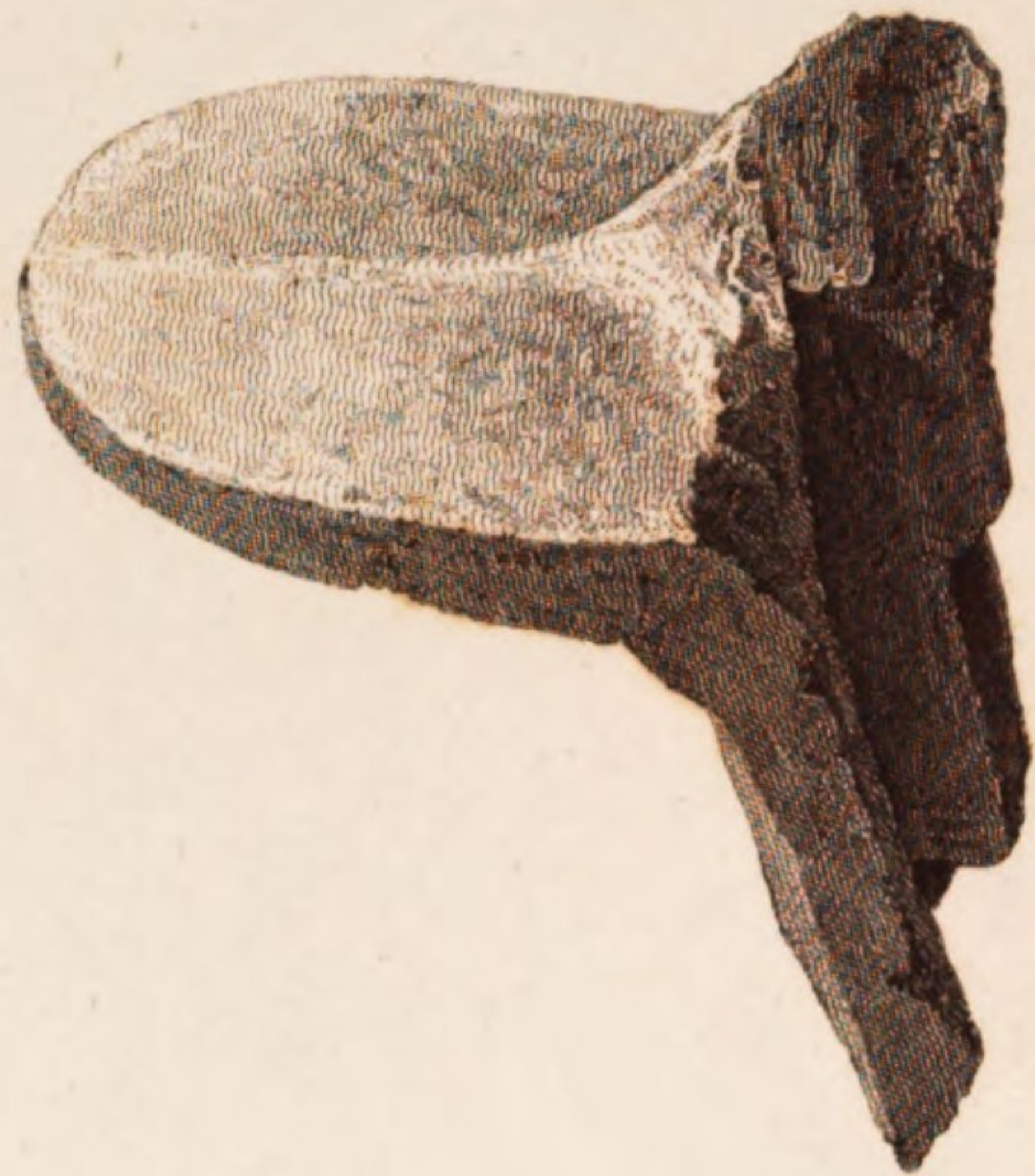


Fig. 3.

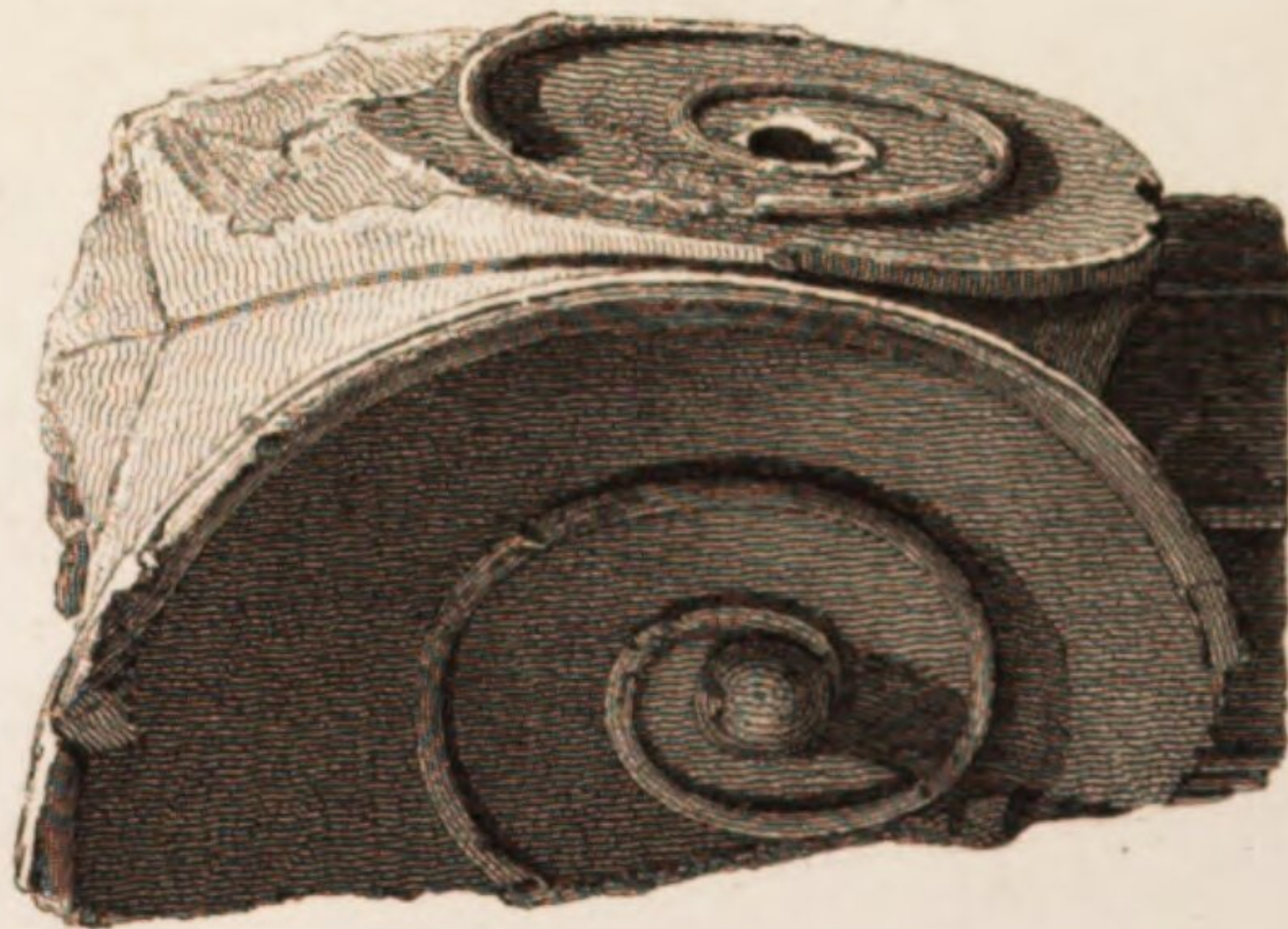
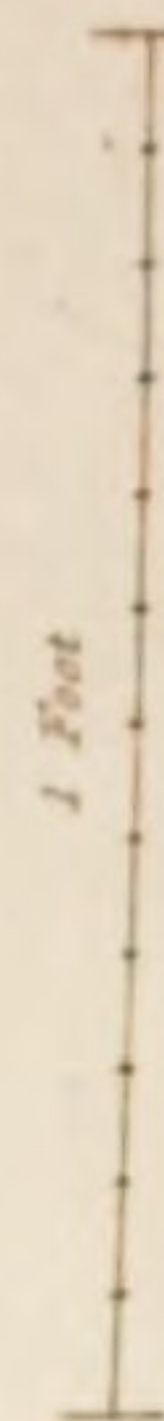
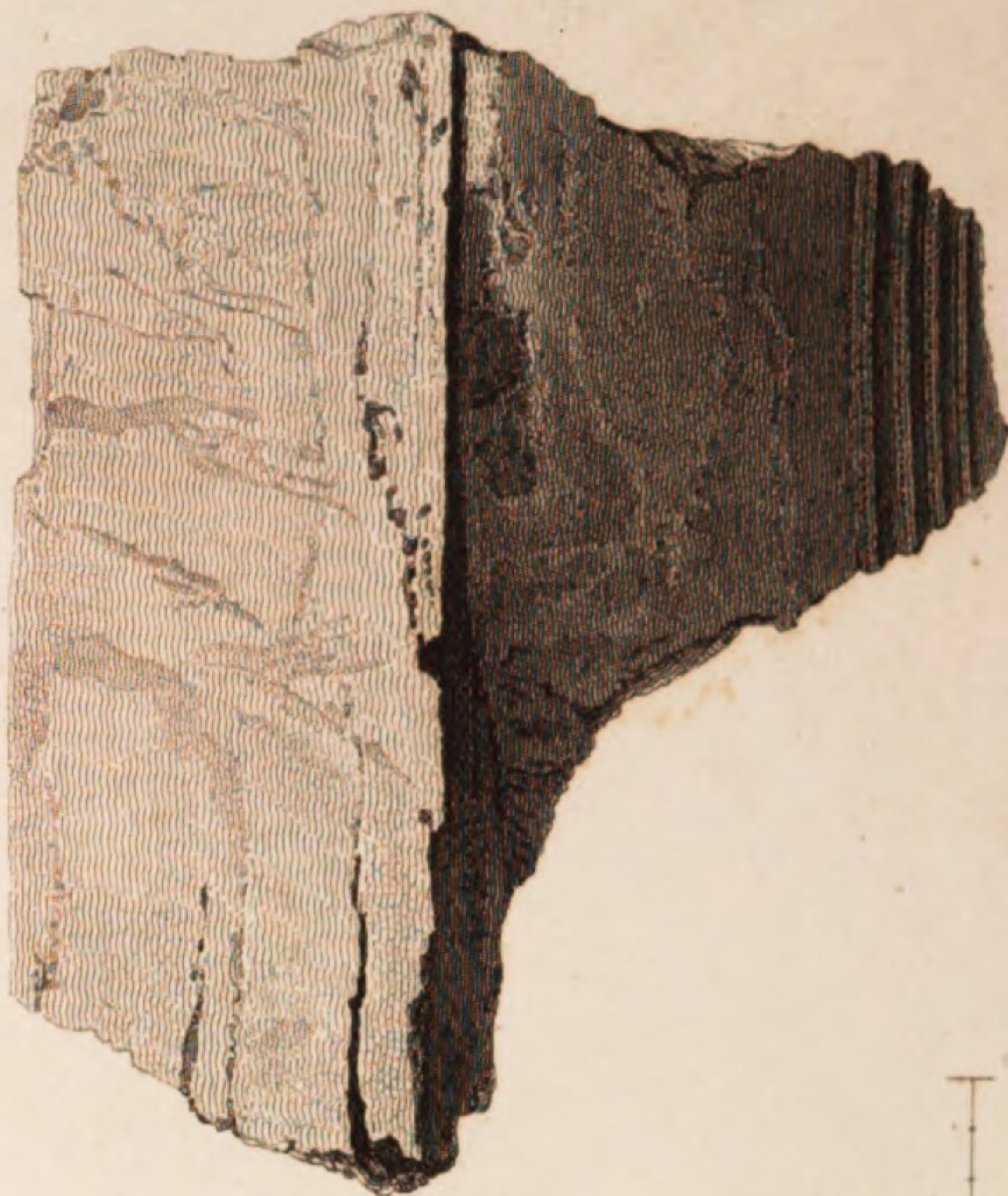


Fig. 4.



H. G. G. del.

R. Englehart sculp.





J. Flaxman del.

W. J. Bennett sculp.



W. J. Bennett, sculp.

London, Published May 1889, by the R. Hon. the Trustees of the British Museum.

Printed by J. G. & J. S. G. at the British Museum Press.



J. Fisher del.

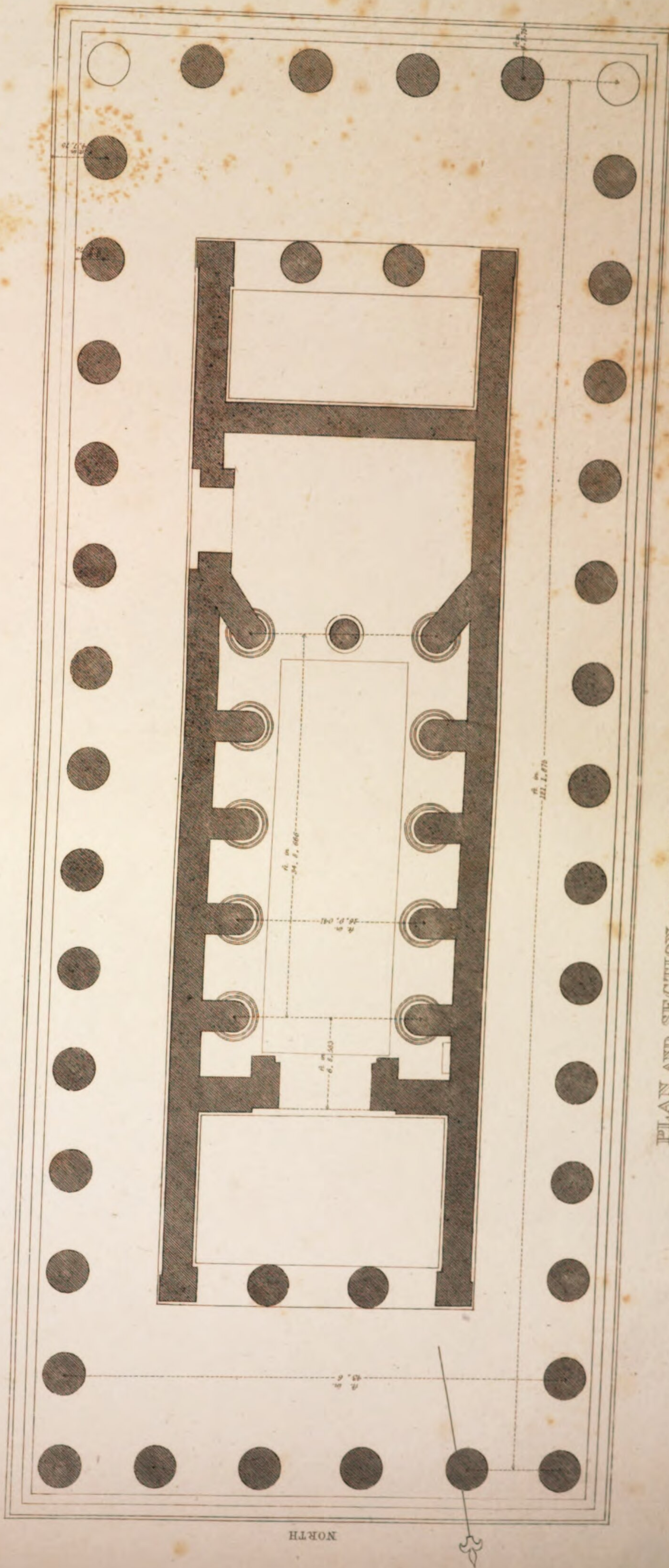
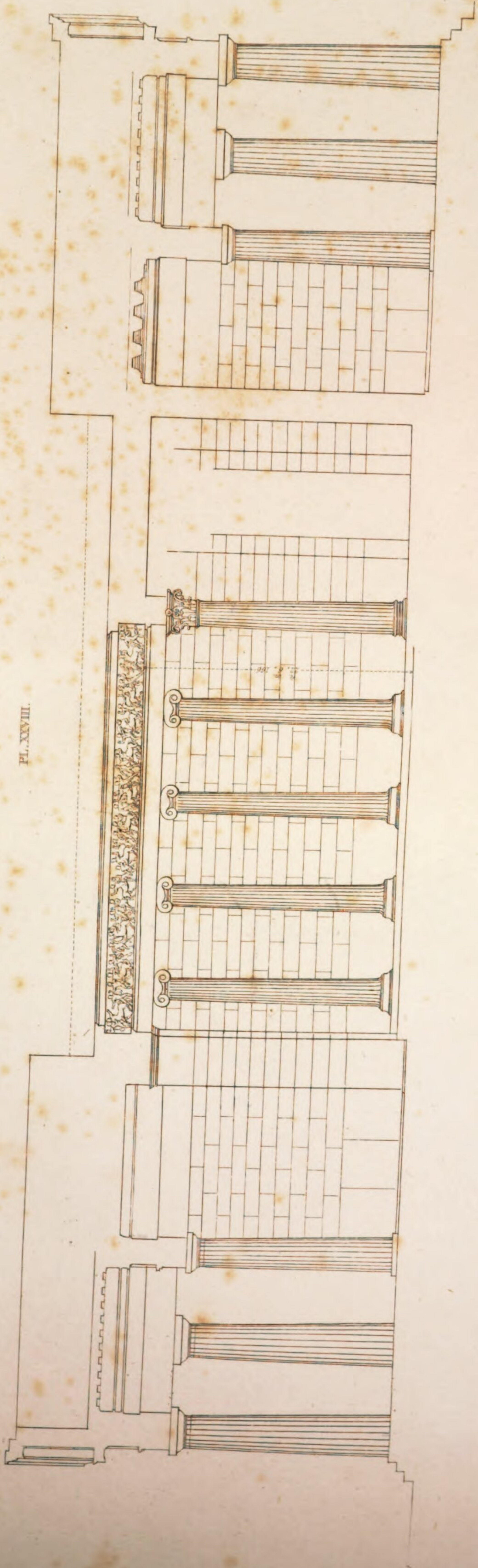
W. J. Bennett sculp.



W. J. Bennett sculp.

J. Fisher del.

London. Published May 1st 1819, by the R^t Hon. the Trustees of the British Museum.



PLAN AND SECTION OF THE TEMPLE OF APOLLO AT PHIGALIA.

London, Published May 1845, by the Editor of the Transactions of the British Museum.

H. Wood sculp.





W. J. Bennett sculp.

1797

London, Published May 1st 1797 by the Trustees of the British Museum.

J. Pinner del.

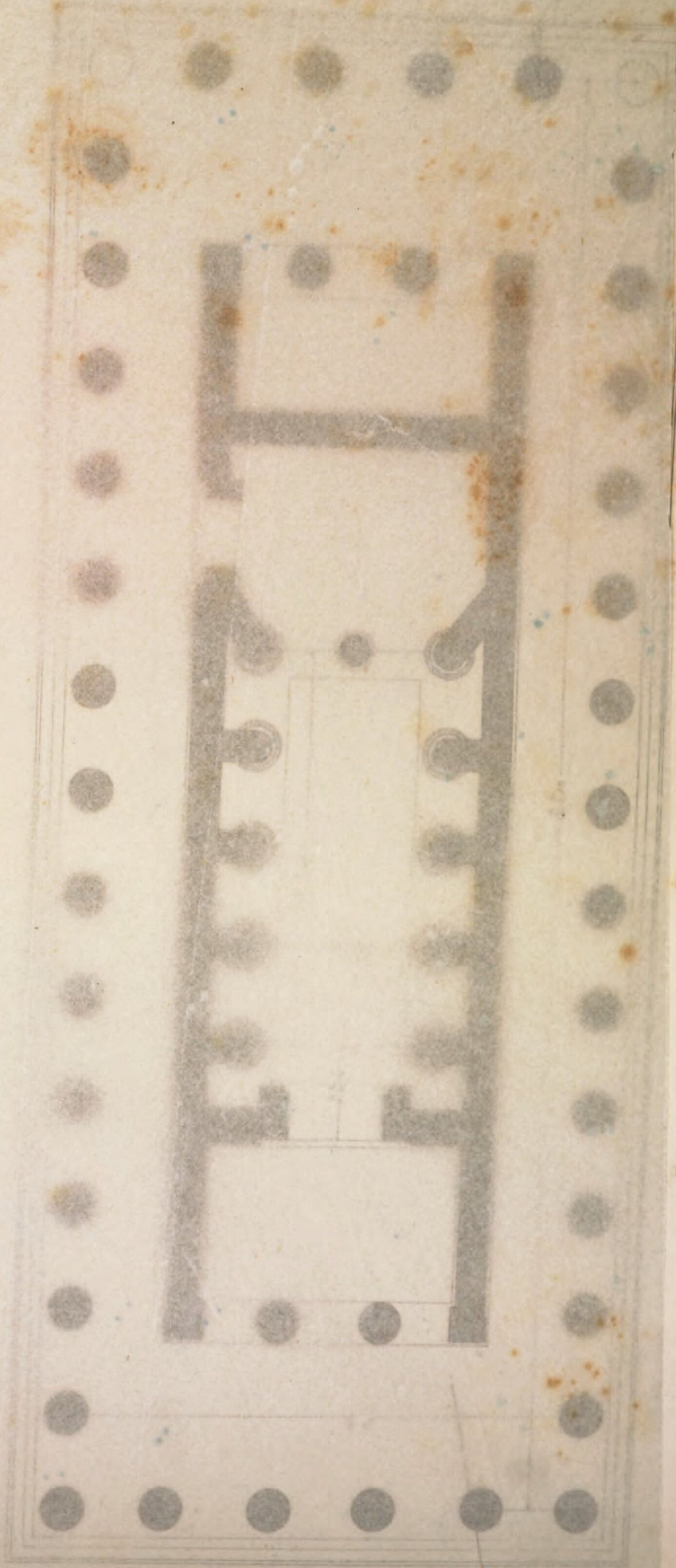
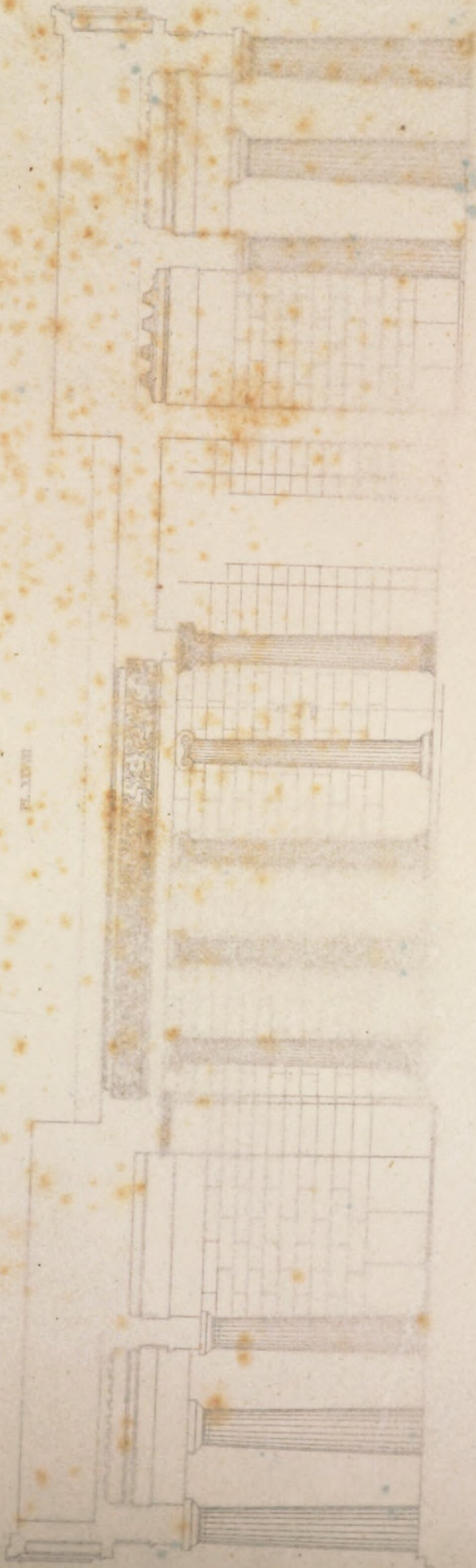




W. J. Bennett sculp.

London, Published May 1st 1859, by the R. Hon. the Trustees of the British Museum.

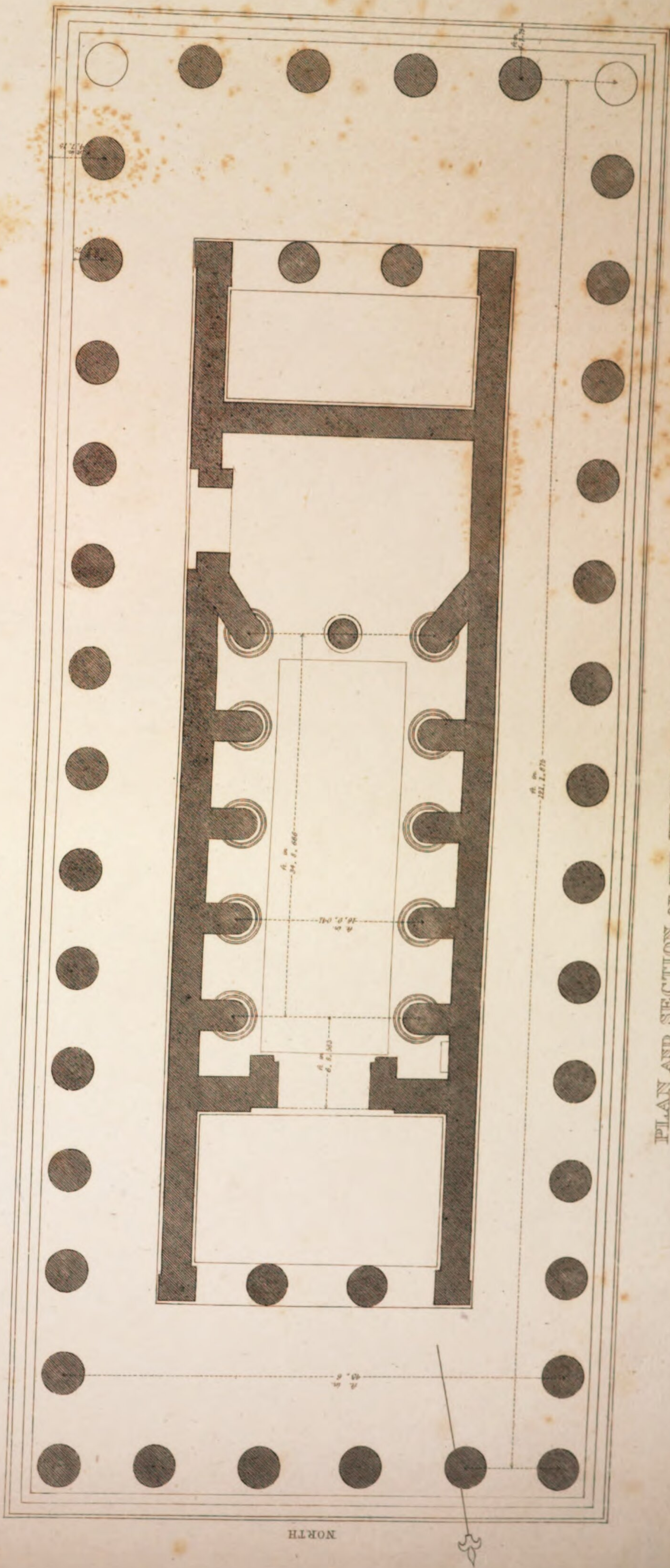
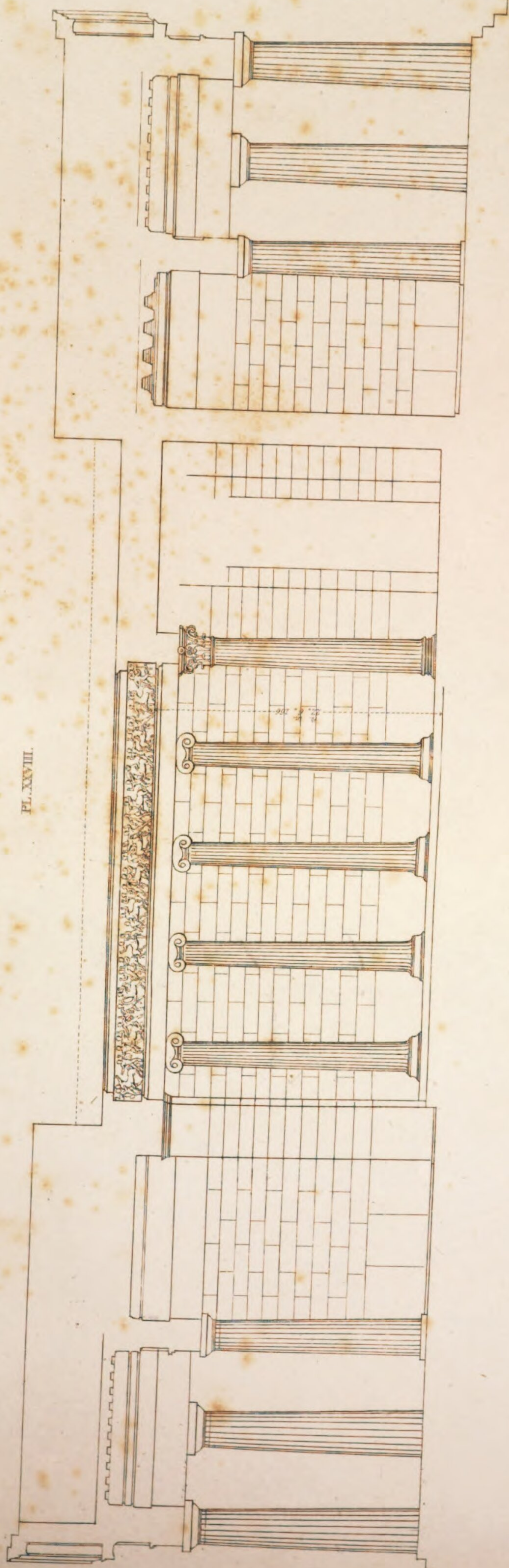
J. Peckham del.



PLAN AND SECTION OF THE TEMPLE OF APOLLO AT PHIGALIA.

London, Published May 1839, by the Editor of the British Museum.

2. 1/2 inch only



PLAN AND SECTION OF THE TEMPLE OF APOLLO AT PHIGALIA.

London, Published May 1845 by the Wilson and Packer of the British Museum.

11. 1845 only.

Combe, Taylor,

A description of the collection of ancient marbles in the British Museum
with engravings

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London 1820

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